M. O. S. BOOK ONE

GRAMMAR SKILL

C. H. WARD

AN EXERCISE BOOK FOR THE

Maintenance
Of
Skill
IN SENTENCE IMPROVEMENT

SCOTT, FORESMAN AND COMPANY
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In the Ward Program

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(For Maintenance of Skill in composition)

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M. O. S. BOOK ONE

***Grammar Skill*—A Review of the Sentence Elements That Are Useful in Composition**

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M. O. S. BOOK ONE

GRAMMAR SKILL

A Review of the Sentence Elements That Are Useful in Composition

BY

C. H. WARD

AUTHOR OF
JUNIOR HIGHWAY TO ENGLISH, SENTENCE AND THEME,
THEME-BUILDING, WHAT IS ENGLISH?

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PREFACE

"Grammar for Style"

M. O. S. Book One—Grammar Skill—is the first in a series of five exercise books that are designed for Maintenance of Skill in composition. These books are:

M. O. S Book One: *Grammar Skill.* A Review of the Sentence Elements That Are Useful in Composition

M. O. S. Book Two: *Punctuation Skill.* A Review of Sentence Sense and the Rules of Punctuation

M. O. S. Book Three: *Sentence Skill.* A Review of the Ways of Improving Sentences

M. O. S. Book Four: A Review of Fundamentals for High School

M. O. S. Book Five: A Review of Fundamentals for College Freshmen

In making the fifth pamphlet my partner was Prof. Howard B. Grose, Jr., of Brown University, author of *College Composition.* We are glad that the "M. O. S." idea now reaches from the first year of high school through the freshman year of college.

Every item in the lessons of *M. O. S. Book One—Grammar Skill*—has been included because it has been used effectively for twenty years or more in my own teaching. The few items that do not bear directly on composition (such as indirect object or passive voice) are included because they are necessary to a ready understanding of the architecture of sentences. Not a line in the book was made to explain mere syntax. Every line was written with one purpose: to help average pupils to make more agreeable sentences.

The first half of *Grammar Skill* is a handbook of lessons that describe how the work of the exercises is to be done. It is a reference book for the pupil's use throughout the year. The second half is a set of exercises on perforated leaves that may be removed from the book and handed in to the teacher or passed about for criticism in class.

There has never been any book devoted to just those elements of grammar that are useful for improving style. Yet the needs for it have been many and urgent: teachers have wanted to supplement a text that contains little grammar or only formal grammar; they have wanted to review grammar, but have not liked to use a text that pupils are familiar with; they have not been able to select the fundamental parts of grammar from an expensive text that was largely occupied with classifications and paradigms; they have wished a text that constantly directed the pupil's attention to the *application* of grammar in his own composition.

There are still people in the world who deny that grammar can be applied for the improvement of style. To them "grammar" still means a set of rules

for correct idiom. Hence—granted their definition—they are right. It is true that the grammar of correct usage produces small results in school.

But the grammar which explains the structure of sentences is indispensable in school. Its minor purpose is to furnish the foundation for punctuation. Its major purpose is to show pupils how to make pleasing sentences. For critics who deny the efficacy of grammar I have written two articles: "Poking Fun at Grammar" and "Grammar for Style." These are printed as leaflets by Scott, Foresman and Company and will be sent free to any teacher who asks for them. The former was a reply to a novelist who had written a jeremiad against grammar for *Scribner's;* the latter explains more in detail what the program of compositional grammar is. I quote two short passages to show the nature of its message:

I have never read a diatribe against grammar with which I was not in sympathy. I enjoy hearing each succeeding editor or novelist or professor of literature as he mounts the platform and tells us once more of the futility of textbook rules and classifications. I have never required a class to commit a rule to memory; the classification of verbs into transitive and intransitive and linking is a damage to a class. I have thrown overboard most of the grammar that the sensitive souls preach against. I say amen to their most scathing denunciations. . . . [Then follows a passage describing how, by mere alteration of syntax, a paragraph written in a childish style can be transformed to a paragraph that sounds mature and pleasing—thus:]

ORIGINAL

(1) Arthur came to himself in time, and he heard the hoof-beats. (2) He turned round. (3) He was just soon enough for Palomides to lift him clear of the saddle. (4) He was dropped on the grass. (5) Palomides had spurred savagely in his anger, so his horse wouldn't stop. (6) He saw Tristram climbing into his saddle when he got back. (7) Lancelot was talking to Tristram, and he was not talking in a hostile manner at all. (8) Arthur was mounted again, but he looked rather dazed. (9) Lancelot got him out of the way at sight of Palomides.

REVISED

Arthur came to himself in time to hear the hoof-beats, and turned round just soon enough for Palomides to lift him clear of the saddle and drop him on the grass. In his anger Palomides had spurred so savagely that his horse wouldn't stop. When he got back he saw Tristram climbing into his saddle, and Lancelot talking to him, not at all in a hostile manner. Arthur was mounted again, but looked rather dazed. At sight of Palomides, Lancelot got him out of the way.

The original paragraph was almost brutish in its dull ignorance of sentence variety. The revised form is—well, what do you say of it? Perhaps it hasn't much charm; possibly the critic would scoff at it as a mere grammarian's tinkering. But if he looked on page 35 of *Galahad,* he would have some hemming and hawing to do. The sentences were framed by one of our most respected authors, John Erskine. *I have made no alteration in his diction.* I do not know Erskine's opinion of the grammar way in school composition. I do know that he arranged the elements of his syntax in such a fashion that he does not sound like a barbarian.

A full treatment of improving style by the grammar method is on pages 132-156 of *What Is English?* This is a manual for teachers, of 487 pages, published by Scott, Foresman and Company.

Individual Progress in "Grammar Skill"

The seven Parts of *Grammar Skill* are divided into fourteen "Work Units" for those fortunate pupils who are not obliged to learn in lock-step, but are free to forge ahead as fast as they can cover the ground. When, for example, a pupil has done the work of Lessons 1-4, his mastery of this Work Unit can be tested by a brief examination. Teachers who want suggestions for these tests will find samples on Leaves 72-78 at the end of this book. The pupil who proves that he is master of any Unit may proceed to the next one. If his test is not satisfactory, he must study the Unit again and take a second test. This arrangement adapts the book to any of those forms of the Dalton Plan that are now popular in many progressive schools.

The Work Units may seem at first sight to be of unequal length—Unit Eleven, for example, contains six lessons, while Unit Thirteen contains only two. Yet Unit Eleven represents the shorter and simpler division of work, for it is limited to adjective clauses; whereas Unit Thirteen is a summary and application of the knowledge of all kinds of subordinate clauses. Examination will show that the Work Units are fairly equal and distinct stages in advance.

SECURE THE TEACHER'S EDITION

No teacher will be fair to *M. O. S. Book One* or to himself unless he uses the *Teacher's Edition.* This pamphlet contains comments on the purposes of the lessons, explanations of tactics for teaching, and a second set of tests of mastery for the fourteen Work Units. If the teacher wants to economize time and labor, he should secure the *Teacher's Edition,* which will be sent free of charge to any teacher who asks the publishers for it. Write to Scott, Foresman and Company, 623 South Wabash Avenue, Chicago, or 114 East 23d Street, New York, or 29 Pryor Street, N. E., Atlanta, Georgia.

PART I

PRELIMINARY REVIEW OF THE PARTS OF SPEECH

WHAT GRAMMAR IS ALL ABOUT

A Preface for the Pupil

A. Grammar for Style

"Grammar" is a dreadful word to some people. When they hear it, they think of rules for the correct use of words, and they doubt whether the rules are of much use. Also they doubt whether the study of the forms of words will help a pupil to speak or write better.

But the grammar that we are going to review in this book is not a study of rules for correctness. It is a study of *the structure of sentences.* If a pupil does not understand the make-up of all kinds of sentences, he cannot write like an educated person. If he knows all about fitting parts together, he can write sensibly and pleasingly. The study of sentence-structure is the best help a school can give a pupil who wants to improve the style of his composition.

Keep that fact in mind every time you do exercises in this book. When you hunt for nouns, you are preparing to understand noun clauses and relative clauses. When you are familiar with such clauses, you can use them in place of monotonous simple sentences. Then your style will not be childish. Every exercise in this book is a preparation for forming better sentences—for improving your style. If you remember that and look forward to big results, the little daily tasks will seem important and interesting.

B. Grammar Gives Power and Speed

A high-school pupil who does not know how to handle all the kinds of words readily is like a man in an automobile who can use only the low speed. Such a man could drive from his house to his office; he could even travel across the continent—in time. But he could never be called a driver. He is a queer, untrained person, who chugs along slowly and clumsily, using only one part of his machinery.

The writing of untrained pupils is like that. They begin a sentence with a noun, follow it with a verb, stick on some handy modifiers, and then stop. Next they begin with a noun, follow it with a verb, and set down anything else that happens into their mind. The third sentence is like the second. The fourth sentence is like the third. So they crawl through a theme with short, monotonous, low-speed sentences that sound like an engine in distress. If they learned about using modifiers and connecting words, they could make their themes sound as if a real driver was at the wheel.

Don't be afraid of the grammatical pedals and gears in the lessons that follow. They are not pretty, and they are not interesting in themselves; but when you understand them, you can be a sentence-chauffeur.

C. What Part I Is

In Part I we shall review the most common and simple uses of words. The definitions are not complete; some classes of words are omitted; there are no puzzling cases in the exercises. We are simply taking a look at the most usual examples of the parts of speech. After this preliminary and easy review the more difficult subjects that we need to know will be studied in Parts II-VII.

D. The Four Kinds of Words

Before we plunge into the work with separate words, it will be well to take a bird's-eye view of the whole field and see what we are headed for. You are going to learn that there are four* principal kinds of words:

I. Verbs. The verb is the strongest and most necessary part of a sentence. It is like the foundation of a building, for everything rests upon it. The verb is the word that makes a statement or asks a question or gives a command.

1. The plumber from Bassett's shop *put* a new faucet in.
2. The yellow mule *brayed* with all his might.

II. Nouns. The noun (and the pronoun that may stand in place of it) is the next most important kind of word. It names the things that a verb tells about.

3. *Eugene* wore colored *glasses.*
4. *He* could not endure the bright *sunlight* without *them.*

Nouns are like the frame of a building. With verbs and nouns we can form complete sentences. But they are bare, brief statements, unfinished and undecorated.

III. Modifying words. If we want to describe nouns, we use adjectives.

5. The *dusty* attic was *full* of *old* toys and *broken* furniture.

If we want to explain verbs or adjectives we use adverbs.

6. The attic was *dimly* lighted by a *very* small window.

Also we may explain adverbs by other adverbs.

7. The attic was *so* dimly lighted that we could not see *very* well.

* Note for Teachers: This summary takes no account of the interjections, which are detached exclamations that do not enter into the syntax of sentences.

IV. Connecting words. With conjunctions we join words or groups of words together.

8. The doctor *and* his patient laughed, *but* they felt serious.
9. *When* the telegram came, I was frightened, *because* I feared bad news.

With prepositions we join nouns to other words and form modifiers of the words.

10. He engaged a room *for* himself *at* a hotel.

The study of the different kinds of words is not of much value in itself, but prepares us to understand how groups of words are used by authors to make agreeable sentences. Such skill is precious.

LESSON 1

Finding Nouns

A noun is a word that is used as a name: *pencil, tree, glass, doctor, cat, mountain, book, stream, entrance, fear, excitement.*

The name of a person or place, printed with a capital letter, is called a "proper" noun: *Pittsburgh, Idaho, Spain, Sunnyside, Caesar, Roosevelt, Tom, Alice, Mr. Douglas, James H. Cummings.*

Many nouns name some quality: *brightness, sleepiness, wildness, strength, depth, height, oddity, freedom, peace.*

An exercise in nouns is on Leaf 1. This exercise amounts to nothing *in itself.* If a pupil marked ten thousand nouns in a novel, he would not be able to write any better than before. But being able to recognize nouns is the necessary first step toward understanding all sorts of word-groups that can be used for improving sentences.

LESSON 2

The Simplest Pronouns

A pronoun is a word that is used in place of a noun. Instead of repeating a noun like *man* or *person,* we use *he, his, him.* In place of such a noun as *woman* or *female* we use *she, her, hers.* For referring to a thing we use *it, its.* For several persons or things we use *they, their, theirs, them.* For speaking about ourselves we use *I, my, mine, me; we, our, ours, us.* For speaking to people we use *you, your, yours.* Also there are the "self" forms: *myself, herself, itself, ourselves,* etc. These pronouns are called "personals."

Another common kind of pronoun refers to persons or things in an indefinite sort of way; these are called "indefinites." Study the examples in the following sentences.

1. Give *some* to *each* of them.
2. *Some* cried; *others* laughed.
3. *Both* had high marks.
4. *Neither* of the girls had seen him.
5. *Either* will do.
6. *All* that I saw were green.
7. *One* of us must be mistaken.
8. Can *anyone* make a better guess?
9. *Someone* ought to go at once.

A third kind of pronoun points out what is near or far—called "demonstratives."

10. *This* is the right road.
11. *That* is the one I want.
12. *Those* look fresher.
13. Aren't *these* more difficult?

An exercise in pronouns is on Leaf 2.

LESSON 3

The Simplest Adjectives

A word that describes a noun or a pronoun is an adjective: a *white* house, the *large* table, *sour* milk, *slender* fingers, *hot* cinders, *weird* stories, a *queer* one, a *long-winded* speaker.

There are several sorts of adjectives, which modify in different ways; but this lesson tells only about the most common kind—the descriptive adjective that is placed before a noun, as in the examples above.

An exercise in adjectives is on Leaf 3.

LESSON 4

Verbs and Their Subjects

A verb is a word that makes a statement or gives a command or asks a question.

1. We *heard* a noise.
2. *Look* at the under side.
3. Who *called* me?

A verb may be composed of two or three or even four words.

4. We *have* not *heard* any noise.
5. They *may have heard* us.
6. The whisper *could* not *have been heard* in the next room.

Every verb has a subject. If you find the verb in any sentence and ask, "Who or what ——?" putting the verb in the question, the answer is the subject. The questions and answers for sentences 4, 5, and 6 are:

Who or what have not heard? We. Therefore *we* is the subject.
Who or what may have heard? They. *They* is the subject.
Who or what could not have been heard? The whisper. *Whisper* is the subject.

If you wish to understand how any sentence is put together, you must begin by finding the verb; next you must find the subject by asking, "Who or what?" Then you are prepared to explain what all the rest of the words are doing, for they all depend on this main, central part of the sentence—the verb and its subject.

The exercise for this lesson is easy, because no verb has more than two words, because no questions or commands are included, and because every subject comes in front of its verb. Yet the exercise is not quite so simple as you might think. As a sample of how some pupils would fail if they were not cautioned, look at the subjects and verbs in the next three sentences.

7. Each of us had his own job.
8. A few of them were growing.
9. The hardest part of the lesson was at the beginning.

A heedless pupil might go wrong with those subjects. In every class there are some bright persons who are always in a hurry, who think that the "Who or what?" question is not necessary for brilliant minds like theirs. So they will pounce on the first word they see before the verb and say that *us* is the subject. In other words, they will declare that the author of the sentence wrote, "Us had his own job." A teacher will have to correct them for a childish and careless recitation. "Us" cannot be the subject of any verb. Who or what had? *Each* had. The subject is *each*. Who or what were growing? A *few* were growing; the subject is *few*. "Of them" could not be a subject. Who or what was in sentence 9? Surely the lesson was not at the beginning of itself. "Of the lesson" could not be a subject. The *part* was. The subject of *was* is *part*.

Note well that "of us," "of them," and "of the lesson" cannot be subjects. In the exercise you will find a number of these phrases with *of, on, without,* etc., slipped in between the subject and its verb. Don't be fooled by them.

Even a clever pupil must take time to ask, "Who or what?" and to be

sure he finds the sensible answer. If he does not do this, he is likely to make some silly errors even in this elementary lesson.

An exercise in verbs and their subjects is on Leaves 4 and 5.

A test of mastery for Lessons 1-4 (Work Unit One) is given on Leaf 72. See pages 9 and 10, which contain notices that are important to teachers.

LESSON 5

Verbs of Three and Four Parts

Notice the verbs below, printed in italics. Notice how the parts are separated. Notice that such words as *never, so, at,* and *up* are not a part of the verb.

1. We *had* never *been* so *thrilled* by any other picture.
2. This collection of stamps *has* seldom, if ever, *been looked* at since Mr. Kerr's death.
3. The radio *might,* very likely, *have been* more easily *hooked* up from the outlet in the dining-room.

There is often an adjective after such verbs as *is, was, looked, might have been.* The adjective is not a part of the verb.

4. The road *is* smooth.
5. The fourth lesson *was* easy.
6. The sprinter *may have been* sick.
7. This walnut *does* not *look* good.

An exercise for this lesson is on Leaf 6.

LESSON 6

Adverbs and Interjections

A. Adverbs

A word that modifies a verb is an "adverb." (Adverbs may modify adjectives or other adverbs, but none of these are mentioned in this elementary lesson.) Notice how each adverb in the following sentences shows how or when or where the action was performed.

1. The squirrel nibbled *greedily.*
2. Only three of the problems were done *right.*
3. He walked *straight home.*

4. *Now* you can see.
5. *There* we stopped for lunch.
6. Come *up here immediately.*
7. Then, *perhaps,* you will hear it *again.*

There are a great many adverbs in our language, modifying in many ways, showing many kinds of meaning; and some of them are rather puzzling. But the exercise for this lesson is simple.

Try to learn something about composition in the exercise—namely, that adverbs often come *before* the verb that they modify. You would be astonished if you could know how much better a sentence may sound in a theme if an adverb is not allowed to trail along at the end, but is put first. Untrained pupils prefer to say, "It was hard to keep from laughing sometimes." They nearly always begin with the subject. If they could once in a while begin with an adverb, the monotony of their themes would be broken up.

8. *Sometimes* it was hard to keep from laughing.

There are many little words—like *up, on, out, by, over*—which are almost a part of the verb and hardly seem to modify it. But in your later grammar work (when you study phrases for sentence-improvement) you will be confused unless you have learned to recognize these obscure adverbs. Many of them have been put into the exercise.

B. Interjections

Words used in a detached way to express emotion are called "interjections."

9. *Oh, pshaw!* I don't believe a word of it.
10. *Bah!* Why do you try to frighten me?
11. *Gee,* it's cold!

Since interjections are never a real part of a sentence, but are just explosive words thrust into it, they are not included in the exercise. Nouns used as interjections are treated in Lesson 15.

An exercise in adverbs is on Leaf 7.

LESSON 7

Prepositions

A preposition is a word that attaches a noun or pronoun to some other word, forming a phrase that modifies that other word. The noun or pronoun is the object of the preposition.

1. My sweater lay *on* a chair.
2. These clocks are noted *for* their beauty.
3. A band *of* steel strengthened the mast.
4. It looks *like* rain. (Make good note of *like;* it is a very common preposition, used with some noun or pronoun for its object.)
5. *Below* me was a fifty-foot drop.
6. *At* my left is an open window.
7. The steer ran *up* the street.
8. Why not come *down* the rope?

You see that many words may be an adverb in one sentence and a preposition in another.

9. Can you come *down?* [adverb]
   Can you come *down* the rope? [preposition]

The difference is that a preposition always has an object; an adverb never has an object. In the exercise you will find many adverbs, which you must carefully distinguish from prepositions. The test is always the same: "Is there an object?" An adverb always modifies, but a preposition never modifies. A preposition and its object form a phrase, and the whole phrase modifies.

Sometimes a preposition has two objects.

10. The child walked between his *mother* and *me.*

Note that the second object is *me;* it could not possibly be "I."

11. He looked at Lester and *me* with a queer smile.

The way to tell what a phrase modifies is to ask questions like these: What on a chair? What for their beauty? What of steel? There are times when it is hard to be sure what the right answer is. For instance, it would make sense to say "sweater on a chair." But probably your whole class would agree that the meaning of the sentence is "lay on a chair"; the phrase modifies the verb by telling where the sweater lay. Always suspect that a phrase telling time or place or reason or manner modifies the verb. Think first about the verb. In sentence 2 *for their beauty* modifies *are noted;* in sentence 4 *like rain* modifies *looks;* in sentence 5 *below me* modifies *was;* the phrase in sentence 6 modifies *is;* the phrase in sentence 7 modifies *ran;* the phrase in sentence 8 modifies *come.*

It is a worse mistake to call an adverb a preposition than to overlook a preposition. The exercise gives drill in *distinguishing between* adverbs and prepositions.

An exercise in prepositions is on Leaves 8 and 9.

Conjunctions

A word that merely joins other words is a "conjunction." There are two kinds of conjunctions.

A. Co-ordinating Conjunctions

A co-ordinating conjunction joins two words or groups of words that are of the same sort.

1. Mr. Adam *and* his dog were guarding the gate. (Joining two nouns.)
2. Mignonette is small, *but* has a powerful scent. (Joining two verbs.)
3. Names must be signed with a pen *or* with an indelible pencil. (Joining two phrases.)
4. We thought that admission would be free, *yet* we took some money with us. (Joining two statements.)

B. Subordinating Conjunctions

A subordinating conjunction joins a statement to some one word.

5. We found a place *where* there were no mosquitos.

The statement "there were no mosquitos" modifies the noun *place* and is joined to it by *where.* We cannot understand much about subordinating conjunctions until we have studied clauses, but the exercise for this lesson is made simple and easy.

Some of the most common subordinating conjunctions are *when, if, as, because, till, while, though, unless,* etc. A few subordinating conjunctions are composed of two words: *as if, as though, so that.*

6. Watson spoke *as if* he had never heard of Miss Bates.

An exercise in co-ordinating conjunctions is on Leaf 10.

An exercise in subordinating conjunctions is on Leaf 11.

A test of mastery of Lessons 5-8 (Work Unit Two) is given on Leaf 72A. See the *Teacher's Edition,* which contains comments and tests on all the work units. Teachers who are directing the individual progress of pupils should refer to that manual. No further reference to the units will be made in this text.

PART II

THE CONSTRUCTIONS OF NOUNS AND PRONOUNS

LESSON 9

Subjects That Are Not before the Verbs

In a question the subject is frequently between parts of the verb.

1. Did *you* bring any gum?
2. What does *he* mean?

The way to be sure about the subjects of questions is to put them into the form of statements: "You did bring any gum," "He does mean what."

In another form of question the subject comes after the verb.

3. Who are *you?*

In the form of a statement the sentence becomes "You are who"—in which *you* is the subject.

In a great many statements the subjects come after the verbs.

4. On the edge was a delicate *groove.*

Who or what was? The *groove* was on the edge.

5. After this hearty meal came a *dessert* of assorted fruits.

Who or what came? A *dessert* came.

A very common way of putting a subject after its verb is to begin with *there.*

6. There were several *jobs* to do at once.
7. There were two *stains* on the floor.

An exercise in subjects that are not before the verbs is on Leaves 12 and 13.

LESSON 10

Predicate Nouns and Adjectives

A noun that is used with a verb to describe the subject is called a "predicate nominative."

1. My brother is a *clerk* in a hardware store.
2. He might have been an *aviator.*
3. The dark syrup was called *"molasses."*
4. That is the *way* to do it.
5. A tiger is not an African *animal.*

Sometimes pronouns are used as predicate nominatives.

6. Those are the *ones* I want.
7. It is *I.*
8. Can it possibly be *they?*

Adjectives are frequently used as predicates to describe the subject, and are called "predicate adjectives."

9. A crow is very *wary.*
10. Tomatoes were once considered *poisonous.*
11. The deck looked *untidy.*
12. The idea seemed *absurd.*

The great majority of predicate nominatives come after the verbs, but they are sometimes before it.

13. A *rascal* he certainly was.
14. *Who* is that man? (That man is who.)
15. How *cheerful* he seems!

An exercise in predicate nominatives and predicate adjectives is on Leaf 14.

LESSON 11

Objects of Verbs

A "passive" verb shows that the subject is being acted on.

1. The tire *had been punctured* by a nail.

An "active" verb shows that the subject is acting directly upon some noun or pronoun.

2. A nail *had punctured* the tire.

A word like *tire,* which shows what receives the action of an active verb, is the "object" of the verb. In sentence 2 the object would be found by asking, "Did the nail puncture anything?" The answer is, "Yes, it punctured the tire; *tire* is the object of the verb *had punctured.*"

An object usually comes after the verb, but is sometimes before it.

3. *This* I had quite forgotten.

Did I forget anything? Yes, I had forgotten this. *This* is the object.

4. *What* do you recommend?

Do you recommend anything? In the form of a statement ("You do recommend what") the subject is *you*, and the object is *what*.

Some high-school pupils have a fixed belief that a word before a verb is the subject and a word after a verb is the object. Such pupils have a passion for saying "object of." It seems impossible to train them to think before they speak and to notice what the word after a verb really is. They seem hypnotized and helpless as soon as they see a noun after a verb. They say "object of." Their trouble is so strange that it seems to be a disease. It has been called "objectivitis."

If you have any tendency to objectivitis, resolve to master the weakness. When you see a noun after a verb, ask yourself whether it may not be the subject. It is likely to be.

5. Down from the ledge rolled the big *boulder*.

Who or what rolled? *Boulder* is the subject. To call it an object is to talk like an insane asylum.

If the noun is not the subject, ask yourself whether it may not be a predicate nominative. It is likely to be.

6. *Kenilworth* seemed a dreary *book* to me.

Kenilworth is not performing any action on *book*. The word *book* merely explains *Kenilworth*—as if you should say, *"Kenilworth* was a *book." Book* is a predicate nominative. After such verbs as *seem, appear, become, was considered, was elected* a noun usually describes the subject and means the same thing as the subject; it is a predicate nominative.

Adjectives are often used as predicates to describe a subject.

7. The compliments were becoming *unpleasant* to Janet.

Such an adjective cannot be an object; it describes *compliments*.

So watch your step when you approach a word after a verb. Stop, look, listen. Don't say "object of" until you have tried the other explanations. A verb has no object unless it shows that the subject performed an action upon some person or thing.

8. Mr. Harper was sharpening his *pencil*.

Was Mr. Harper sharpening anything? Yes, he was sharpening his pencil. *Pencil* is an object.

An exercise in objects of verbs is on Leaves 15 and 16.

LESSON 12

Verbs As Transitive or Intransitive

In Lesson 11 you learned about passive and active verbs. If the subject is receiving the action, the verb is passive.

1. The green berries *had been put* at the bottom.

If the action passes from the subject to an object, the verb is active.

2. He *had put* the green berries at the bottom.

Both active and passive verbs show that an action passes over from one person or thing to another. They might be called "passing over" verbs. And the technical name for them does mean just that in Latin—"transitive," *going over.*

If a verb does not show that action passes over, it is called "intransitive," which means *not going over.*

3. The engine *stopped.*
4. The corn *is growing* rapidly.

There are two sorts of intransitive verbs that deceive many pupils. Make sure that you understand them in this lesson.

A. When the passing of the action is shown by a preposition, the verb is intransitive.

5. He struggled *against* the current.

The sentence does not say that "he struggled the current"; the action does not pass directly from the verb to an object. The noun *current* is the object of the preposition *against.* Since the verb has no object, it is intransitive.

Some prepositions are very closely connected in meaning with verbs, so that they feel to us (and are so described in some grammars) like a real part of the verb.

6. We laughed *at* him.

But if you call "laughed at" a verb with a direct object, you will make trouble for yourself in later work. What should you say about the following verb?

7. A fern grew underneath the ledge.

Should you say that "grew underneath" is a verb with an object? If you should say that, you would be all alone in the world, for no grammar ever tolerated such reasoning. Every grammarian would say that *grew* is the verb and that it is intransitive, that *underneath* is a preposition and that *ledge* is the object of the preposition. Since no pupil could ever draw the line between *underneath* and *at*, he should not try to make the distinction. The easy and proper way to reason is to call *at* a preposition, and to say that *laughed* is an intransitive verb.

B. The second sort of deceptive intransitive verb is one with a predicate nominative after it.

8. Mr. Sumner had been a *captain* in the World War.
9. The flat rock seemed a good *place* to dry ourselves.
10. George Arliss became a most popular *actor.*
11. His clever scheme proved a complete *failure.*

Note well that the italicized words mean *the same thing* as the subject and *describe* the subject. Mr. Sumner did not perform an action on a captain; the rock did not do anything to another place; George Arliss did not pass some action over to another actor; his clever scheme did not perform any action upon a complete failure. The verbs *had been, seemed, became,* and *proved* are intransitive.

There are a few verbs (such as *seem, lie, was*) that are always intransitive, but nearly all verbs may be used both transitively and intransitively. For example, we should expect *wait* to be always intransitive; we might argue, "You can't wait anything." But many English writers have used a direct object with *wait;* Addison said, *"Wait* the command," and Browning said, "Let him *wait* us." Never suppose that a verb is intransitive or transitive in itself. See how each verb is used in its sentence.

There are three steps in examining verbs: (1) See if the subject is acted on; if so, the verb is transitive passive. (2) If the verb is not passive, see whether there is a direct object. If there is one, the verb is transitive active. (3) If you thus prove that a verb is not transitive, it is intransitive.

An exercise in transitive and intransitive verbs is on Leaves 17 and 18.

LESSON 13

Objective Predicate and Retained Object

We have studied three uses of nouns: as subjects, as predicate nominatives, and as direct objects. In Lessons 13-16 we are going to study seven other uses. If you know the reasons for this work, you will find the exercises easier and more interesting.

The first reason is that you will learn just what nouns are doing in the sentences that you write. Pupils who don't understand the proper uses make mistakes in their speech and writing. They have to trust to luck, and the result is that nouns run riot in composition, doing what they please and turning sentences into messes. If you want your sentences to sound civilized, you must know how to keep words in order.

The second reason for the study of the uses of nouns is that it prepares you to understand the whole structure of longer and better sentences. Unless you have this preparation, you will be timid or puzzled in all the later work with sentence-improvement. When you are the master of nouns, you can take each forward step with confidence. You will know that you can advance to the point where you will understand every part of every ordinary sentence. Such self-confidence is very pleasant and valuable. It is worth working for.

We have said that we are studying the "uses" of nouns. A more convenient name is "constructions." We have studied three common constructions. In this lesson we are going to learn about two more.

A. The Objective Predicate

Notice what the noun *chairman* does in the following sentence:

1. Mr. Marks appointed Oscar *chairman.*

Oscar is the direct object, and *chairman* describes *Oscar* by telling what he was made or became. Instead of being a predicate that describes the subject, it is a predicate that describes the object. Hence it is called the "objective predicate." Another example is this:

2. They christened him *Oscar.*

The direct object is *him,* and *Oscar* is the predicate that tells what they christened him—what they made him become in name.

Adjectives are more common than nouns as objective predicates.

3. She made me *angry.*
4. Miss Lee considered Eugene *honest.*

B. The Retained Object

You have learned that a passive verb may have a predicate nominative after it.

5. Ben was considered a trustworthy *messenger.*

Messenger means the same thing as Ben and describes Ben.

How could there ever be an object after a passive verb? Such a con-

struction seems impossible. Yet our language sometimes performs the trick of treating a noun in this freakish way.

6. We were given a *holiday.*

You can see how a noun comes to be in that strange construction if you start with the active form of the verb, "He gave us a holiday," where *holiday* is the direct object of *gave.* If, now, you begin with *we* and a passive verb ("we were given"), the poor object must take care of itself. It will be "retained" in a sentence where it is a pure monstrosity. All we can say is that it is a "retained object." Other examples are:

7. I was allowed seven *dollars* for expenses.
8. Margaret was awarded second *prize.*

The retained object is not very common. Neither is it a good construction to use in your own speech, because (except for a few standard idioms) it sounds clumsy. Why, then, should we take time for it in elementary grammar? The answer illustrates all our study of constructions: There is a very common kind of noun clause that would remain a mystery to you if you did not understand a retained object.

An exercise in objective predicates and retained objects is on Leaf 19.

LESSON 14

Indirect Object and Adverbial Nouns

A. Indirect Object

When a noun or pronoun shows to or for whom an action is done, it is called an "indirect object."

1. The artist told the *girl* a story.
2. My brother bought *me* a ticket.

There is never any preposition with an indirect object. An author might say that the artist told a story *to* the girl, or that my brother bought a ticket *for* me. He could express the ideas with prepositions if he wanted to, using phrases to modify the verbs. But in those cases he would not use indirect objects. An indirect object shows to or for whom, *without any preposition.*

This is a good example of the right way to think about all your future work in grammar: never argue about how an author *might* have expressed his ideas, but always analyze the way he actually *did* express them.

Indirect objects are sometimes retained. The active sentence, "The king gave him a pension," could be turned into a passive form:

3. A pension was given *him* by the king.

Be wary of all retained objects in your own themes. Generally your sentences will sound better if they are in the active form.

B. Adverbial Nouns

Nouns may be used to show distance or amount or time or method.

4. The aviator dropped down 3000 *feet.*
5. The pickerel weighed seven *pounds.*
6. Next *evening* we were at Dodge City.
7. She talks the *way* Italians do.

These nouns are used, *without any preposition,* like adverbs that modify the verbs, telling how far he dropped, how much it weighed, when we were, how she talks. Eight centuries ago such adverbial nouns in English had an ending which showed that they were in an objective case. So we now call them "adverbial objectives."

An adverbial noun may modify an adjective or an adverb.

8. The track is 440 *yards* long.

The adjective *long* is modified by *yards*—showing how long.

9. It happened ages *ago.*

The adverb *ago* is modified by *ages*—showing how long ago.

It is not always easy to tell the difference between an adverbial noun and a direct object.

10. We walked three *miles.*
11. The gloves cost two *dollars.*

But since *miles* tells how far and *dollars* tells how much, it is better to say that the nouns are adverbial.

An exercise in indirect objects and adverbial nouns is on Leaf 20.

LESSON 15

Nouns of Address and Exclamation

The construction of nouns that indicate a person spoken to is called "nominative of address."

1. *Harold,* where did you put the ax?

Such nouns are set off by a comma at the beginning or the end of a sentence, by two commas within a sentence.

2. Come here a minute, *boy.*
3. It will go, *madam,* in this afternoon's delivery.

The construction of nouns that show excitement is called "nominative of exclamation."

4. *Heavens!* what a *racket!*
5. Pretty *shot!* He's certainly playing better.

There is no real difference between these exclamatory nouns and the interjections described in Lesson 6. For instance, *dickens* and *deuce* and *goodness* are nouns. But we do not think of their meaning when we use them for exclaiming; they become mere interjections.

An exercise in nouns of address and exclamation is on Leaf 21.

LESSON 16

Appositives

A noun that is put after another noun to explain it is in apposition with the noun, and is called an "appositive."

1. Our cook, a young *Chinaman,* deserted us.
2. At the Oak Grove Hotel—a comfortable *place*—we spent the next ten days.
3. The coarse grains (*corn* and *oats*) were then the chief farm products.

You notice that the appositives are set off from the word they explain by a pair of marks—commas or dashes or parentheses. Almost all appositives should be so punctuated. But in a few cases an appositive belongs so closely with the noun that it is not set off.

4. My uncle *Walter* had failed in business.
5. The angel *Gabriel* was one of the archangels.
6. The word *free* may be a verb.

Occasionally you will find a pronoun in apposition.

7. I want a larger chair, *one* with arms.
8. He couldn't lift it *himself.* (That is, "he, *himself,* couldn't.")

In sentence 8 you see that appositives may be separated from the words they explain. Other examples follow.

9. There was a *flurry* in bank stocks this morning, some rapid *changes* in price.

10. Then *Barker* appeared in the doorway, a breezy, sunburned *rancher*.

Adjectives are often set alongside nouns to modify them in an appositive way.

11. My nurse was a Scotch woman, *small* and *cheery* and *tireless*.

12. The air in the office was hard to breathe—*full* of dust and tobacco smoke.

Appositives are useful for improving style. An untrained pupil hardly ever uses them, but an author relies on them frequently. If you care to cultivate the grammar devices that will make your themes sound more mature, pay special attention to appositive nouns and adjectives. As you do the exercises, keep thinking, "I might use appositives in my own writing."

You need not always start a new sentence for a new idea: "There was one toy that Dickey doted on. This was a set of wheels from an alarm-clock." You could use an appositive.

13. There was one toy that Dickey doted on—a *set* of wheels, etc.

You have now learned about all the constructions of nouns except one. This is the "nominative absolute," which will not be explained till Lesson 30, after you have reviewed participles.

An exercise in appositives is on Leaf 22.

LESSON 17

The Antecedents of Pronouns

In Lesson 2 we reviewed the simplest pronouns:

(1) The personals—such as *I, you, she, him, they, we, it.*
(2) The indefinites—such as *one, anyone, some, each, others, many.*
(3) The demonstratives—*this* and *that, these* and *those.*

These pronouns can form independent statements (as explained in the next lesson) and are therefore of an entirely different sort from the "relative" pronouns (*who, which, what,* and *that*) described in Lesson 38.

A pronoun usually refers to some word that it stands in place of. Instead of saying, "Mr. Nelson stroked Mr. Nelson's mustache," we say, "Mr. Nelson stroked *his* mustache." The word to which a pronoun refers is called the "antecedent." Notice the antecedents of the pronouns in the three sentences at the top of the next page.

1. The *seal* stuck *its* head up cautiously.
2. The *butcher* cut *himself.*
3. *Miss Dobbs* was frightened; *she* listened intently.

The antecedent may be another pronoun.

4. *They* were wondering what would happen to *them.*

The antecedent may be in a previous sentence.

5. The *sun* rises earlier every day now. But *it* will rise later every day in July.

Sometimes a pronoun is allowed to stand for an entire sentence.

6. The mackerel were headed for Tinker's Cove. *This* was just what we had hoped for.

But a pupil should always be cautious about such a vague antecedent. Especially he should beware of an *it* that stands for nothing in particular—thus: "In childhood he wore shoes that were too large. *It* caused corns." An *it* should always refer to some definite noun or noun-like word.

7. *Wearing* loose shoes is dangerous. *It* may cause corns.

The antecedent of a pronoun should be easy to see and unmistakable. Try to guess what the antecedents are in this sentence: "He told him that he was older than he was." If you ever find that you have written a sentence of that sort, don't try to make it right by putting antecedents in parentheses: "He told him that he (Smith) was older than he (Nolan)." Such explaining of pronouns makes a sentence sound like a lawyer's document. Perhaps you will not find any way to make the meaning clear without a direct quotation.

8. Smith declared to Nolan, "You are older than I am."

Now it is unmistakable that *you* refers to *Nolan* and *I* refers to *Smith.*

Exercises in antecedents of pronouns are on Leaves 23 and 24.

LESSON 18

Expletive *It*

Lessons 18 and 19 are about the pronoun *it.* This little word causes so many boggles in themes that we ought to learn all about it. After you have finished the exercise for Lessons 18 and 19, there will be no excuse for blunders with the pronoun *it.*

This lesson is about a peculiar, but very common, use of *it* as a "dummy" subject.

1. *It* is hard to see clearly.

What is hard? The pronoun *it* stands in the position of a subject and looks like a subject, but it doesn't give a real answer to our question. The "it" doesn't name anything in particular. The real subject is *to see clearly,* for the sentence means "To see clearly is hard." The pronoun is not necessary, but is merely a handy word for beginning the sentence. It is merely a "filling out" word. Its grammatical name is a Latin word that means *filling out*—"expletive." The Latin name is the one commonly used in schools; but if your teacher is willing, you may call it "dummy" subject.

What was wonderful in the next sentence?

2. It was wonderful to watch the natives dive for coins.

It is merely the expletive subject; the real subject comes after the verb—*to watch,* etc.

Another kind of subject often used after expletive *it* is a group of words beginning with *that, if, how, whether,* etc.

3. It wasn't true *that he had no license.*

What wasn't true? *That he had no license* wasn't true.

4. It would be queer *if he hadn't received your letter.*

What would be queer? *If he hadn't received your letter* would be queer.

The exercise requires you to tell about two kinds of word-groups that have not yet been reviewed: infinitives (like *to see*) and noun clauses (like *that he had no license*). So the exercise would be unfair if the sentences were long or complicated. But the sentences are short, and you will find the work easy.

An exercise in expletive *it* is on Leaf 25.

LESSON 19

Impersonal *It*

It is often used as a real subject to refer to weather or time.

1. *It* may snow before night.
2. *It* was exactly 11:35 at night.

In such sentences *it* does not refer definitely to any noun that we could supply;

we could not say that "the weather will snow" or that "the clock was 11:35." Since an *it* used in this way does not refer to any definite object, it is called "impersonal."

It is also used as an impersonal object.

3. Hang *it* all!
4. We were roughing *it* on Pine Mountain.
5. I'll fight *it* out with you.

While you are doing the exercise, keep in mind what Lessons 18 and 19 are for. They are not to teach you technical terms nor to keep you busy with grammar puzzles. They are to show you that every *it* in your compositions must be accounted for. You should always know that every *it* is used in one of three definite ways:

(1) Referring to a previous word—the "personal" use.
(2) Being a dummy subject.
(3) Being a true impersonal subject or object.

An exercise in impersonal *it* is on Leaf 26.

LESSON 20

The Independence of Nouns and Pronouns

A noun may be called an "independent" word; for when it is the subject of a verb, it makes an independent statement that can stand all alone as a sentence.

1. The *kitchen* was full of smoke.
2. *Sarah* had forgotten the pie in the oven.

The second sentence is closely connected in meaning with the first; it tells us the cause of the smoke. So it might be hooked to the first one with *because* or *for,* and thus form one sentence. But unless there is such a joining word as *because* or *since* or *and* or *but,* the two statements must be kept apart by a period. Each is an independent sentence. To write the two statements as one sentence, with a comma between them, is to make a sentence-error—the worst mistake in composition.

The pronouns that we have studied thus far are also independent words.*

3. *It* was full of smoke. *She* had forgotten the pie.

Unless there is some conjunction between the two statements, they must be separated by a period. If you write them with a comma between them, you make a sentence-error—sometimes called the "baby blunder."

* The only subordinating kind of pronoun is the relatives, which are treated in Part VI.

A frequent cause of sentence-errors is a pair of independent statements like these:

4. The coat was marked half-price.
5. It was somewhat shop-worn.

The statements are closely connected in meaning, since one gives the reason for the other; therefore they could easily be combind into one sentence. But grammatically they are independent. So long as they are not spliced together grammatically, they must be kept apart by a period.

The clue of all the work in the exercise is this: Are there two verbs, each with its own independent subject? If there are, and if the two statements are not grammatically connected, they must be separated by a period (or by a semicolon if the teacher permits).

An exercise in independent subjects is on Leaves 27 and 28.

PART III

MODIFYING WORDS AND PHRASES

LESSON 21

All Kinds of Adjectives

In Lesson 2 you saw *this* and *that* used as pronouns—"*This* had not occurred to me"; "I like *that*." But if *this* and *that* modify nouns or pronouns, they are adjectives.

1. *This* post is loose.
2. I prefer *that* one.

In Lesson 2 you learned that *some, each, both, neither, all,* etc., are used as pronouns. When those same words modify nouns, they are adjectives.

3. *Some* study was given to *each* part of speech.
4. *Both* men were excited.
5. *Neither* medicine is good for *all* people.

You have now read the most important truth in grammar: No word is *in itself* any part of speech. If the word *both* stands in place of a noun, it is a pronoun; if it modifies a noun, it is an adjective. There is no way of telling what part of speech a word is until we see what kind of work it does in some sentence. Make good note of that fact. Live by it in all your future grammar work.

The word *railroad* is a good illustration. If you ask an ignorant pupil what part of speech it is, he will say that it is a noun. But ask a well-trained pupil; he will reply: "The word *railroad* is not, by itself, any part of speech. No one can tell what kind of word it is until he sees it at work in a sentence." It is often a noun.

6. There are three *railroads* in our town.

But it may be a verb.

7. The Alien Act *was railroaded* through Congress.

It may be an adjective.

8. The *railroad* station was fourteen miles away.

Almost all words commonly used as nouns may sometimes be adjectives: a *hotel* clerk, a *nail* file, a *Bible* lesson, the *mountain* roads, some *cigar* ash, an *automobile* license, a *ventilator* shaft, a *corner* lot.

One kind of adjective tells how many or how much.

9. There are *eleven* players on each team.
10. We saw more than *two thousand* ducks. (*Two thousand* counts as one adjective.)
11. *Many* tourists walk down and ride back.
12. *Some* birds do not fly.
13. *Every* leaf is different.
14. *No* leaves were injured.
15. There were *few* flags flying.
16. There was *less* discomfort on the return trip.

In Lesson 3 you learned about the descriptive adjectives like *small, brilliant, red, new, vast.* Some adjectives describe nouns in a more vague way.

17. I never saw *such* disorder.
18. I had the *same* idea.

The three little words, *a, an,* and *the* are a sort of adjective. They have a special name—"articles." They are so common and easy and unimportant that no attention is paid to them in the exercise.

In Lesson 10 you saw adjectives used as predicates.

19. The hill was *steep.*

In Lesson 13 you saw adjectives used as objective predicates.

20. The flattering letter made me *happy.*

In Lesson 16 you saw adjectives in an appositive position.

21. Niles was an industrious man, *eager* for work.

When two persons or things are compared by an adjective, the ending *er* is used.

22. Are you *happier* than Ethel?

When a person or thing is said to have more of a quality than all others, the ending *est* is used.

23. Eddie Brooks was the *heaviest* man in our class.

The ending *est* ought not to be used for comparing two things.

This lesson is a long one, containing many examples of many sorts. But

it is not hard or complicated, and much of it is review. It simply teaches you how to notice all sorts of words that belong with nouns or pronouns. If you are attentive and keep your eyes open, you will not have much trouble with the exercise. Yet you will do well to look through the lesson a second time.

Exercises in adjectives are on Leaves 29 and 30.

LESSON 22

Adverbs That Modify Adjectives and Adverbs

A pupil might study adverbs a whole month without learning anything helpful for composition. But if you do your part in working with the few lessons on adverbs in this book, you will know a great deal that is useful for your writing. There is a purpose in each lesson. You will learn the difference between adverbs and predicate adjectives, so that you can avoid a very common error. You will be preparing to know the difference between adverbs and conjunctions—and that knowledge is necessary before you can understand what a sentence is. Put your heart into these lessons and keep your mind on them.

In Lesson 6 you studied adverbs that modify verbs.

1. *Slowly* a cloud rose *up* in the north.

Some adverbs modify adjectives, showing how much or how little.

2. I was *very* glad.
3. Your watch is *almost* correct.

The same sort of adverbs may modify other adverbs.

4. The bear approached *very* cautiously.
5. He answered *almost* rudely.

Occasionally an adverb modifies a preposition or a conjunction.

6. You are *just* on time.
7. He called *only* when he had to.

No adverbs of this kind are included in the exercise.

The adverbs *ago* and *enough* are peculiar. *Ago* means "formerly"; it tells the time of a verb and is always modified by some adverb or adverbial noun.

8. The bell rang *long* ago.
9. It rang some *time* ago.

Enough means "sufficiently" and often comes after the word it modifies.

10. We have waited long; we have waited long *enough.*
11. He was rich *enough* to buy a yacht.

An exercise in adverbs that modify adjectives and adverbs is on Leaf 31.

LESSON 23

Adverbs and Predicate Adjectives

Notice the difference between *ripe* and *carefully* in the following sentences:

1. The watermelon looked *ripe.*
2. The scout looked *carefully* about him.

The word *ripe* tells how the watermelon seemed to be—what it was like; it describes the noun *watermelon* and is therefore a predicate adjective. But *carefully* tells in what way the scout acted; it modifies the verb *looked,* and is therefore an adverb.

The verb *feel* may be followed by a predicate adjective or by an adverb.

3. The cool water felt *good* to our skins.
4. I felt *everywhere thoroughly.*

Good describes water by telling how it seemed, and is therefore a predicate adjective. But in sentence 4 the words after *felt* tell where and how I felt; they modify the verb and are adverbs.

The verb *taste* may have after it either a predicate adjective or an adverb.

5. The milk tasted *sour* to me.
6. The nurse tasted the medicine *cautiously.*

The word *sour* describes *milk* by telling what the milk seemed to be. *Cautiously* tells how the nurse acted; it modifies the verb and is an adverb.

Study the following sentences and see why the italicized words after the verbs are adjectives:

7. The air grew *colder.*
8. The bear had become very *tame.*
9. The price seems too *high.*
10. The children remained *calm.*
11. It seems sometimes as if I should go *crazy.*
12. The hound stood *motionless.*
13. Linen is considered too *costly.*

The adjective *costly* will remind you that many adjectives end in *ly*. By adding *ly* to nouns we make all manner of adjectives: a *kindly* act, a *friendly* word, a *lordly* feeling, a *cowardly* deed, our *daily* bread, the *nightly* duties, his *manly* courage. Some pupils suppose that any word ending in *ly* is an adverb. They would be sadly fooled in the exercises.

Good is always an adjective.

14. The pie looked *good* to us.

Well is usually an adverb.

15. The engine wasn't running very *well.*

But *well* may be an adjective if it means "in good health."

16. I'm pretty *well,* thank you.

An exercise in distinguishing between adjectives and adverbs is on Leaves 32 and 33.

LESSON 24

The Independence of Adverbs

A large fraction of high-school students do not know surely the difference between one sentence and two sentences. Until they learn the difference, they do not deserve a passing mark in written composition. This ignorance causes "sentence-errors" in themes—the most intolerable kind of mistake, one that teachers of English fight against with all their might.

A pupil can remove part of his ignorance by learning about the independence of pronouns. This book has given some training of that sort, and will give more.

Another large part of a pupil's ignorance can be removed if he learns about the independence of adverbs. This lesson will show how adverbs often begin new statements, so that there must be a period (or a semicolon) before them. In Lessons 48 and 49 you will be shown how different independent adverbs are from conjunctions.

In each of the following sentences you will see an adverb, printed in italics, that begins a new, independent statement. You will see that each adverb has a period before it.*

1. First there was grape-fruit. *Then* came oysters.
2. The next station was North Creek. *There* our stage-ride began.

*Note for Teachers: In every case a semicolon might be used, and in some cases it is preferable. But a semicolon is just a refinement of rhetoric. In this elementary grammar lesson the pupil would only be distracted by an option between a period and a semicolon. The lesson is made simple by speaking only of periods. Any pupil who has learned to use a period can easily be taught later to substitute a semicolon when the statements are closely connected in thought.

3. In England people often eat fish for breakfast. *Here* in America we seldom do.

4. The tide ebbed lower and lower. *Finally* the top of Tumbler reef appeared.

5. At that time there was a ferry. *Now* there is a steel bridge.

6. It was comical. *However,* no one dared to laugh.

7. Ted could whistle with his fingers. *Also* he could do a clog-dance.

8. We hated to spend the money. *Still* we had to eat.

Other independent adverbs of the same sort are *accordingly, consequently, hence, indeed, moreover, nevertheless, perhaps, possibly, sometimes, soon, therefore.*

Suppose that you arranged in alphabetical order a list of twenty of these independent adverbs and committed them to memory and made sentences of your own in which you used the necessary periods. That might be good drill and might teach you much. But it would give some pupils a wrong idea. They would feel that now they had a magic recipe, that their work was all done, that in future they would not have to be careful when they wrote themes.

There is no such recipe. No rule of composition tells us that "there must always be a period before an independent adverb." All that a book can teach you is this: When you use an independent adverb, be wary; see whether there ought to be a period before the adverb.

Here is the way to decide. Notice whether you have made two independent statements, each of which could stand by itself as a complete sentence.

9. It was comical.

10. No one dared to laugh.

Number 9 contains the verb *was* and its subject *it;* it is a complete sentence. Number 10 contains the verb *dared* and its subject *one;* it is a complete sentence. If you use an independent adverb and a comma between the two statements, you show that you do not know the difference between one sentence and two sentences. You make a "sentence-error"—the very worst kind of grammatical blunder.

An exercise in independent adverbs is on Leaves 34 and 35.

LESSON 25

The Grammar of Prepositional Phrases

The combination of a preposition and its object is called a "phrase." A phrase is usually a modifier. If it modifies a noun or a pronoun, it is an adjective phrase.

1. The color *of this cloth* varies.

If it modifies a verb, an adjective, or an adverb, it is an adverb phrase.

2. He answered *without hesitating.*
3. He is free *from worry.*
4. It is not hot enough *for me.*

Nearly all adverb phrases modify verbs. Even in sentences 3 and 4 we could argue that *from worry* and *for me* modify *is.* Whenever you are examining an adverb phrase, look first to see whether it is a modifier of the verb. Almost always you will find that it is.

Once in a while a phrase is used like a noun. It may be the subject of a verb.

5. *Under the seat* is the best place to put it.

It may be the object of a preposition.

6. He pulled it out from *under the seat.*

A few prepositions are composed of two words.

7. *According to* my watch it is 1:49.
8. *Because of* the traffic we were late.

Prepositions may have for their objects words that are ordinarily adverbs.

9. Since *then* I have been more cautious.
10. Three warning raps came from *below.*
11. At *once* I realized my danger.

The exercise for this lesson requires you to tell what the phrases modify. The way to find what they modify is to ask questions like "What of the paper?" "What by his earnestness?" "What from the shop?" The most reasonable answer in each case will be the word that the phrase modifies. It may happen that either one of two answers is correct, for grammar is not like algebra. A teacher will accept any answer that is sensible and that shows you have really been thoughtful. But the teacher may then explain why another answer is preferable. Pay close attention to such an explanation and learn the better way of finding modified words.

The most useful phrases for composition are those that modify verbs and that come before the verb—like the two in the next sentence, which modify *is.*

12. *At the turn* of the road, *near the culvert,* is a cold spring.

Many of the phrases in the exercise are of this kind. Think first of verbs when you look for modified words.

An exercise in prepositional phrases is on Leaves 36 and 37.

LESSON 26

Prepositional Phrases in Composition

A. Objective Pronouns with Prepositions

A thorough knowledge of prepositions will help you to avoid some errors in composition. The queerest and most common error is the use of nominative forms as objects of prepositions. What should you think of a person who said, "I bumped into *he*"? There are persons in the world who talk like that; they say, for example, *"Us* don't care for *he."* If you want to be classed with that sort of people, the study of grammar can do you no good. If you want your speech to sound civilized, you will say, "I bumped into *him"* and *"We* don't care for *him."* You should use objective forms after prepositions: behind *me,* after *him,* in front of *her,* beyond *them,* between *us.*

If a preposition has two objects, both of them must be objective.

1. Come with *her* and *me.*
2. She sat down beside *him* and *me.*
3. There was a hedge between *them* and *us.*

Why should people with a high-school education ever use "between I" or "with she" or "beside he"? That is a riddle that has never been solved. If you have this queer habit with nominative forms, no book can train you out of it; no teacher can set you right. The book and the teacher can only tell you how queer you are. You are the only person in the world who can break the habit.

B. Prepositions at the End of a Sentence

A preposition at the end of a sentence may be right or may be wrong. You will always be perplexed about such a preposition unless you understand the ways in which it is right. The next three paragraphs will tell you.

(1) A preposition may be after its object.

4. Whom are you going *with?*
5. I had a watch that I was proud *of.*

Such prepositions at the end of a sentence are quite correct; for if the sentences are put into the form of statements, they become:

"You are going *with whom";* "I was proud *of that."**

* The worst error with prepositions will be treated in Lesson 39. This is the repeating of a preposition after a relative: *"with* which I was very much pleased *with it."*

(2) Have you ever wondered about a queer, stray preposition like those in the sentences below?

6. Such a thing has never been heard *of*.
7. Your case is being looked *into*.

In the active form ("I have never heard of such a thing") the preposition has the object *thing*. When we turn the sentence into the passive form, we retain the preposition—though it has lost its object and looks like a fish out of water. A retained preposition is not wrong, but is never useful, never necessary, and may sound awkward.

Unless you are sure that a preposition has an object or is properly retained, don't put it at the end of a sentence. It may be clumsy, as in "We had casaba melon to end up *with*" or "What did you speak like that again *for*?"

(3) A bad case of a preposition is an *at* which comes at the end of a sentence and has *where* for an object: "Where is the wrench *at*?"

C. Prepositions at the Beginning of a Sentence

The best use of a preposition is at the beginning of a sentence, where it forms a phrase that modifies a verb.

7. *At the end* of his speech he was exhausted.
8. *Aboard our steamer* there were three stowaways.

Untrained pupils begin nearly all their sentences with the subject and verb, letting the phrases straggle along as best they can after the verb—thus: "She had been wishing she could go abroad for many years." Why not make the meaning clear by beginning with the preposition?

9. *For many years* she had been wishing she could go abroad.

If all the sentences in a theme begin with the subject and verb, the style is monotonous and childish. If a few sentences begin with a preposition, the style is much more pleasant.

D. *With* Is a Dangerous Preposition

Some students use *with* to express any idea whatever. They will say, for example, "With so few automobiles in Haiti, it was no wonder that the natives stared at our car." Suppose that the sentence were put into an exercise in a textbook and that the student who wrote it had to explain his *with* phrase. He would ask himself, "What with so few automobiles?" Then his head would whirl, and he would complain that the exercise was too hard. If you find that some of the *with* phrases in the exercises are difficult, you will have learned a valuable lesson. Hereafter you will take pains not to use *with* for all sorts of weird meanings. Perhaps you will become so conscious of the

danger of this preposition that you will never again put it twice into one short sentence: *"With* some hesitation she went to lunch *with* him."

Some teachers grow so tired of *with* that they would like to banish it from school entirely. Be afraid of it. It is dangerous.

E. *Like* Is an Excellent Preposition

Like is a very common and useful preposition. It has an object.

10. I wish I could be like *him.*
11. It looks like *rain.*
12. He quivered like a frightened *horse.*
13. We need some serving-tables, like *those* in hotels.

If a person says "like he does," he has not made a phrase. The preposition *like* must have an object, *and there must be no verb after it.*

F. The Preposition *But*

Most schools* now teach that *but* is a preposition, like *except.*

14. They think of no one except *themselves.*
15. There was no one but *me* in the room.
16. The door-keeper admitted no one but *us.*

This is a long lesson. Review it before attempting the exercise.

An exercise in the use of phrases for composition is on Leaves 38 and 39.

LESSON 27

The Independence of Prepositional Phrases

In Lesson 24 your learned that adverbs are independent; they do not join statements together, but merely modify a word within a statement. Adverb phrases are independent in the same way. They must not be used with a comma to hitch two statements together. In the following sentences you will see the three phrases that most commonly deceive pupils.

1. I've never seen him. *In fact* I've never heard of him.
2. The old barn sagged on its foundation. *At last* it collapsed.
3. There isn't any faster train to Omaha. *At least* I don't think there is.

In each of the three sentences the phrase modifies the second verb; each verb and its subject makes an independent statement; the two statements are not

* But the poets have usually written a nominative after *but,* considering it a sort of conjunction with an ellipsis. Mrs. Hemans wrote "whence all but *he* had fled."

joined by any conjunction. So there must be a period (or a semicolon) between the two statements.

Of course there cannot be a rule that you must always put a period before *in fact.*

4. The doors had been closed, *in fact,* several hours earlier.

There is only one verb; it is modified by *in fact.* But if *in fact* modified the verb of a second statement that followed it, the period would be necessary.

5. The doors had been closed. *In fact* they had been bolted.

A comma before *in fact* would show that the writer did not know the difference between one sentence and two sentences.

An exercise in the independence of phrases is on Leaf 40.

PART IV

VERBALS

LESSON 28

Active Participles

A participle is a word made from a verb and used like an adjective. Participles that end in *ing* are called "active." Their name does not mean (as it does for verbs) that the participle has an object; in sentence 1 below the baby is not crying anything. The participle simply shows that the baby is acting.

1. A *crying* baby distracted us.

An active participle always modifies some noun or noun-like word; it shows what action the modified word is doing.

2. The *roaring* sound could be heard for miles.
3. The crisp air was very *bracing*.
4. Buster, *shouting* loudly, ran to his grandfather.

Active participles are like verbs in several ways. They may be modified by adverbs, as in sentence 4. They may have predicate nouns or adjectives after them.

5. Miss Walker, becoming *curious*, tapped on the pipe.

They may take objects.

6. Nicolo, tooting his *horn* lustily, proclaimed that he had fresh herring to sell.

What is more, they let us know what actions are going on. Participles are certainly verb-like.

But in the one most important way they are entirely unlike verbs. They cannot make a statement. If you write a noun on the board and set down a series of participles that modify it, you will not have a sentence: "Miss Brewster, *advancing* to the edge of the dock, *poising* for a dive, *looking* at the cold, green water below, *hesitating, relaxing, stooping* to watch a small fish, *swinging* her arms up again to a diving position, *pretending* the foothold was not good, *moving* a foot to the left"—— We have a vivid picture of Miss Brewster's actions; they are all indicated by the participles; but no

statement has yet been made about her. We are in suspense until a verb is used to make a statement. No *ing* word can, by itself, be a verb.

An active participle may consist of two words.

7. Bob, not *having heard* his mother, joined the crowd.

There can be active participles of three words (*having been wishing*), but these are so lumbering that they are seldom used.

An active participle is the kind of verbal with which high-school writers are most familiar. But it is the least useful kind. A pupil who grows fond of it is likely to use it too often or too loosely. An active participle is a wayward thing and will make sentences ridiculous unless it is strictly managed. It must not be allowed to do as it pleases. Look at the clownish participle in this sentence: *"Having played* tennis for two hours in the hot sun, *the lemonade* tasted like nectar." The participle fooled a careless pupil into saying that the lemonade had been playing tennis. It made the pupil forget that a participle is a mere weak adjective which must be definitely and sensibly attached to some noun or pronoun. If it is not so attached, or if it seems to belong to the wrong word, it is called "unrelated" or "hanging" or "dangling."

The active participle at the beginning of a sentence may be a pleasant variation in style.

8. *Wishing* to find out what caused the squeak, Vance crawled under the cottage.

But if many sentences of that type are used, they make the style flat and dreary. If you are fond of beginning with a participle, be temperate. Always bear in mind that a participle is a *weak* word. Don't rely on it to show a reader much about the time or reason or condition of an action. Especially don't depend on a one-word participle to tell past-perfect time: *"Taking* a nap before dinner, I felt much refreshed." If you must use a participle there, make it show past-perfect time.

9. *Having taken* a nap before dinner, I felt much refreshed.

The exercise for this lesson requires you to tell what the participles modify. The words that they modify are to be found by asking such questions as "Who or what having taken?" "Who or what wishing?"

You are familiar with participles that form part of a verb—*was wishing, might have been taking.* When you examine a sentence for participles and find an *ing* word, look to see whether it is not part of the verb.

10. The doctors *were* not, of course, *killing* dogs for amusement.

Killing is part of the verb and would not be called a participle in the exercise for this lesson.

Once in a while an *ing* word is debatable.

11. She was not *willing* to stop.

You might say that the verb is *was willing*—and that is good reasoning, which a teacher would be glad to hear. But since high-school pupils never use the verb *to will,* they hardly think of *was willing* as a verb. No such puzzle occurs in the exercise. The illustration is just to show you that words like *astonishing* and *becoming* are participles, which come from verbs that you are familiar with.

An exercise in active participles is on Leaf 41.

LESSON 29

Passive Participles

A passive participle shows that the word it modifies is acted upon.

1. Don't cry over *spilt* milk.
2. He looked like a *drowned* rat.
3. The *split* rails were fast decaying.
4. A song *sung* in the moonlight sounds more romantic.
5. Mrs. Gregory, *taken* by surprise, screamed.
6. The *swollen* river was threatening the levee.

Passive participles are somewhat like verbs, because they may be modified by adverbs and may have predicates after them; also they indicate action. But they cannot make statements, and therefore are not verbs. They are a sort of adjective, always modifying some noun or noun-like word.

Passive participles may be composed of two or three words.

7. The apples, *being stored* in a low temperature, will keep for many months.
8. His bottles, *having been scalded,* contained no germs that cause sour milk.

A passive verb always contains a passive participle: "His bottles *had been scalded* carefully." In that sentence we call *scalded* part of the verb. Sometimes it is hard to say whether a passive word is part of a verb or is a modifying participle.

10. The boys were now *forgotten.*
11. I was much *chagrined* at my error.

One explanation of *forgotten* and *chagrined* is as good as the other; there is

no use arguing about the difference. In school work the most convenient ruling is this: Whenever possible, call the passive words a part of the verb. In doing the exercise you need not include any participle that could be called a part of a verb.

Passive participles seldom cause blunders in composition. They are not likely to be overworked or abused, and they may well be cultivated. A passive participle, used in an appositive position or before the modified word, is often a neat way of expressing an idea and is likely to give a pleasant variation.

12. A passive participle, *used* in an appositive position, is a device that young writers seldom think of.

13. *Seen* from a distance, the two girls at the gate looked like a pair of flaxen dolls.

An exercise in passive participles is on Leaf 42.

An exercise in sentence-errors caused by active and passive participles is on Leaf 43.

LESSON 30

Nominative Absolutes

A nominative absolute is a noun or pronoun, modified by a participle, that is used in a detached way to show a condition of some sort.

1. *The day being* extremely hot, we did not play tennis.
2. *His patience having been exhausted,* he would listen to no more excuses.

The absolutes indicate, without making any statement, the condition that caused us not to play tennis, the condition that made him refuse to listen. The absolutes are a kind of modifier of the verb in each case.

The participle is often omitted, and the bare noun left to indicate the condition.

3. There he stood on the doorstep—his *shirt* [being] in tatters and an immense *bandage* [being] over his right eye.

Nominative absolutes are rather common in literature to indicate weather, time, appearance, etc.; so they cannot be called errors. But they are likely to be clumsy if made by an untrained or careless pupil. In many schools pupils are advised not to use them. In fact they are sometimes such a pest that perhaps a textbook ought to say nothing about them.

This lesson is for one particular and important purpose: to teach you that the nominative absolutes are not sentences. A vagrant noun, carrying with it some phrases and verbals, does not make a statement, and is a sentence-

error if it is written with a capital between periods—thus: "About one o'clock there was a great commotion on deck. *Passengers rushing excitedly to the starboard side and screaming to one another about life-belts and the numbers of their emergency-stations.*"

An exercise in sentence-errors formed by nominative absolutes is on Leaf 44.

LESSON 31

Gerunds

A gerund is a word ending in *ing* that is made from a verb and is used like a noun.

1. *Reading* fine print is hard on the eyes.
2. Did you enjoy *listening* to his loud *boasting?*
3. Another duty is *forwarding* letters daily to five friends.

You can see that each gerund is used as a noun: *reading* is the subject of *is; listening* is the object of *did enjoy; boasting* is the object of *to* and is modified by the adjective *loud; forwarding* is a predicate nominative after *is.*

In some ways the gerunds are like verbs: *reading* has an object, *print; forwarding* is modified by the adverb *daily;* and each gerund indicates action. But no gerund can make a statement. The following group of words does not contain any verb, and is therefore not a sentence: "After *giving* away all his fortune and *going* as a missionary to a tribe on the Congo." The two gerunds, which are objects of *after,* indicate clearly enough what the man did, but they do not state as a verb could. If a pupil supposes that the words clustered around *giving* and *going* form a sentence, he does not know the difference between one sentence and a fraction of a sentence. He will therefore make sentence-errors in his themes.

Any pupil who does not understand gerunds and participles and infinitives will be guilty of sentence-errors. These lessons on the three kinds of verbals will be a great help in making you "sentence sure," so that you will know the difference between half a sentence, a whole sentence, and two sentences. The lessons are necessary as a foundation for composition. Study them with that fact in mind.

Some gerunds have become pure nouns: enclosed by a *railing,* a queer *feeling,* a human *being,* a pile of *shavings.* And of course there are debatable cases, like the following:

4. The *covering* is imitation leather.

It is correct to say that *covering* is a pure noun; also we can say that it is a

gerund because it comes from a verb. It is never worth while to debate such a word. Teachers are usually willing to accept either explanation. When you are in doubt, it is safer to call the word a gerund. There are no puzzles in the exercise.

The gerunds that you have seen thus far in the lesson are single words and are active, but gerunds may consist of two or three words and may be passive.

5. *Being caught* in such a blizzard was no joke.
6. The mere fact of his *having been seen* there is no proof.

In sentence 6 you see the possessive *his* before the noun-like gerund—just as we say "the fact of *his* marriage" or "the fact of *his* marrying." Use the possessive before gerunds in such sentences.

7. Did you hear of *my* being appointed?

An exercise in gerunds is on Leaves 45 and 46. It requires you to distinguish between participles and gerunds. Remember the difference: a participle is like an adjective, modifying a noun or noun-like word; a gerund has the construction of a noun.

LESSON 32

Infinitives That Are Like Nouns

An infinitive is the simple form of the verb (usually with *to*) that is used like a noun. The following sentences show how infinitives have many of the constructions of nouns.*

1. *To slide* down is easy enough. (Subject of *is.*)
2. It isn't fair *to say* that. (Subject of *is.*)
3. My idea is *to eat* now. (Predicate nominative.)
4. I want *to go.* (Object of *want.*)
5. Here's another thought—*to lay* stones there. (In apposition with *thought.*)

If there is a pair of infinitives, the *to* may be omitted with the second one.

6. I prefer *to pay* my own way at all times and not *be* dependent on anyone.

Infinitives may be passive and may contain as many as four words.

* The two other constructions of infinitives are given here for reference, but no examples are included in the exercises. (1) An infinitive may be a sort of objective predicate, explaining what the object is a doer of: "They made me *go;* we saw him *enter.*" (2) An infinitive may be used like a noun of exclamation: "*To lose* everything! That's a calamity."

7. Ned hated *to be praised.*
8. It was my ill fortune *to have been ridiculed* a great deal in childhood.

An infinitive is somewhat like a verb, for it may have an object or a predicate nominative after it, or it may be modified by an adverb. But it is not a verb, because it cannot make a statement. The principal reason for studying infinitives is to understand why they are not verbs. Untrained pupils often suppose that a group of words like this is a sentence: "To jump in front of the train to save the child without hesitating a moment." The words show what happened plainly enough, but they do not contain a verb, do not make a statement, and are not a sentence. If they are written with a capital letter between periods, they are a sentence-error. The only way to convert them into a sentence is to add a verb and to give the infinitive some construction of a noun.

9. He *dared* to jump in front of the train.
10. To jump in front of the train *was* a brave deed.
11. It *was* an act of heroism to jump in front of the train.
12. That *was* true bravery—to jump in front of the train.

It is often funny for a teacher to watch a pupil who hears about "an infinitive in apposition" for the first time. The pupil supposes that such an infinitive is only a literary curiosity in a grammar lesson. Yet it is a commonplace in his own writing. As he composes his sentences, his mind runs along like this: "When I was ten years old I had a great ambition—to have a whole dollar of my own for spending-money." He uses the infinitive to explain what the ambition was. Since the thoughts are separate in his mind, and since he does not understand the grammar of them, he sets each one down as if it were a sentence: "I had a great ambition when I was ten years old. *To have a whole dollar of my own for spending-money.*" Thus he makes a sentence-error. Sentence-errors caused by appositive infinitives are common in high-school writing.

A few gifted pupils can avoid sentence-errors by instinct—just as some people can play the piano without taking lessons. But most of us have to study grammar before we can know the difference between a sentence and half a sentence.

An exercise in infinitives is on Leaves 47 and 48.

LESSON 33

Infinitives That Modify

In Lesson 31 you learned that an infinitive is a kind of verbal noun, that it may be used in most of the constructions which nouns have. This lesson tells you how infinitives may form an adjective or an adverb phrase.

1. We stopped *to see* what the matter was.

The infinitive is a kind of phrase*—as if we said "stopped for seeing." *See* is the object of *to,* and the phrase modifies the verb by telling the reason for stopping.

Study the following infinitives that modify and notice how they can be explained by substituting a gerund and a preposition. The first two modify nouns.

2. Look for a good place to eat (place for eating).
3. There's no reason to worry (reason for worrying).

The next two modify adjectives.

4. He is not ready to start (ready for starting).
5. I'm sure to forget it (sure of forgetting it).

The next two modify verbs.

6. She took morphine to quiet her nerves (took for quieting).
7. I was shocked to hear it (shocked at hearing it).

The next two modify adverbs.

8. It's large enough to hold a gallon (enough for holding).
9. It's too good to be true (too for being true).

The test for a modifying infinitive is to see whether you can make sense by putting a gerund and *for* (or some other preposition) in its place. Usually the gerund sounds rather unnatural; it is not our ordinary way of talking. But if it expresses the idea, it shows that the infinitive is a modifier. Some pupils grow fond of saying, "Object of *to.*" Whenever you are in doubt and can find some other way of explaining, give the preference to the other way. Always make the modifying explanation a second choice.

An exercise in infinitives used as modifiers is on Leaf 49.

* NOTE FOR TEACHERS: It was originally an unmistakable phrase, for the infinitive had a case-ending which showed that it was a real object of a real preposition, *to.* It is a true phrase in modern English, and pupils should understand it so.

PART V

THE STRUCTURE OF SIMPLE SENTENCES

LESSON 34

The Agreement of Subject and Verb

A noun or pronoun or verb is said to be "singular" when it refers to only one.

1. Every *leaf* on the trees *was* perfectly still.
2. *She was* the only one standing up.

A noun or pronoun or verb is said to be "plural" when it refers to more than one.

3. All the *leaves were* perfectly still.
4. *They were* standing up.

Plural nouns are usually formed by adding *s* or *es* to the singular: *books, houses, heroes, ladies, buses.* But a few common plurals are formed in other ways: *men, children, mice, geese.*

The singular of most verbs ends in *s: he feels, she wonders, it stops, he is, she was, it has.* The plurals of the verbs are: *they feel, they wonder, they stop, they are, they were, they have.*

It is a standing rule in grammar that a verb must "agree with its subject in number"—that is, a singular subject must have a singular verb, and a plural subject must have a plural verb—as you saw in sentences 1-4. If two or more singular subjects are joined together and belong to the same verb, they form a plural subject and must have a plural verb.

5. He and I *are* not ready.
6. The cat and the dog *were* friends.

The most common failure to have subject and verb agree is in sentences that begin with *there* and that have a plural subject. Note the plural verbs in sentences 7-9.

7. There *are* several apples left.
8. There *were* two stamps on the letter.
9. There never *have* been any hooks on the wall.

In Lesson 9 you learned about subjects in questions; they may be after the verb or between parts of the verb.

10. Where *are* the *scissors?*
11. *Have* these *bulbs* been discarded?
12. *Were you* ready for me?

You see that the plural subjects have plural verbs. Notice especially that *you* is always considered plural; we say "you were."

Subjects like *number, lot,* and *couple* take a plural verb if followed by *of* and a plural noun.

13. A *number* of people *are* waiting.
14. A *lot* of old papers *were* found.

But otherwise a plural noun between a singular subject and its verb should make no difference; the verb should be singular.

15. *One* of the switches *was* loose.
16. The *roar* of the waves *is* deafening.
17. The *collection* of tobacco-tags *has* been sold.
18. The *meaning* of all these queer marks *was* not explained.

An exercise in the agreement of subject and verb is on Leaf 50.

NOTE ON THE RULE FOR SINGULAR AND PLURAL SUBJECTS: None of the following exceptional or debatable cases occur in the exercises; this note is simply for reference. The rule applies to the meaning of the subject, and not simply to its form. (1) Nouns like *people* and *dozen* are singular in form, but plural in meaning; therefore they take a plural verb. (2) Collective nouns like *crowd, audience, crew* take a plural verb if they refer to the separate persons: "The audience *were* stamping and whistling." (3) Nouns in *ics,* like *mathematics* and *politics,* though plural in form, have a singular meaning, and usually take a singular verb. (4) A plural noun that shows one quantity may properly have a singular verb: "Fifty dollars *is* not too high a price." (5) A pair of subjects that mean one article may have a singular verb: "Bread and milk *was* my only food."

LESSON 35

COMPOUND SUBJECTS

When two or more nouns or pronouns are used as subjects of the same verb, they are called a "compound subject."

1. *Billy* and *I* are not going.
2. The *fireman,* the *news-agent,* and five *passengers* were severely injured.

You notice, as you learned in Lesson 34, that a compound subject has a plural verb.

If two singular subjects are connected by *or* or *nor,* the verb is singular.

3. Neither the father nor the mother *has* any right to it.
4. A telegram or a telephone message *is* safer.
5. Either the feed-line or the carburetor *was* clogged.

Each of the subjects applied separately to the verb. In sentence 4, for example, the meaning is that "a telegram *is* safer, or a message *is* safer." But of course two plural subjects connected by *or* or *nor* would require a plural verb.

6. Neither the flowers nor the leaves *are* frost-bitten.

An exercise in compound subjects is on Leaf 51.

LESSON 36

Compound Verbs

When two or more verbs belong with one subject, they are called a "compound verb."

1. The men *took* off their coats and *rolled* up their sleeves.
2. Every morning she *brought* water from the distant well, *prepared* breakfast for the whole camp, and *put* up luncheon for all the hikers.

An untrained pupil seldom uses compound verbs. He hardly understands that a second verb can belong to the same subject that he has already used; so he sets down a second subject—thus: "The men took off their coats, *and they* rolled up their sleeves." The great value of this lesson is that it teaches you how to omit such a second subject. If you have the habit of supplying a second subject (like "and then he," "and so she," "and we did"), resolve to break it up. Use compound verbs more frequently.

3. He read the letter carefully a second time, *and then dictated* a reply.
4. Miss Sayles had an engagement for Thursday, *and so could not hear* the concert.
5. We had heard this sort of excuse many times before, *and did not wish* to hear another.

A sentence may contain both a compound subject and a compound verb.

6. *Mr. Dale* on the piazza and *Miss Harter* at the gate *kept* an eye on each contestant, *announced* the winner of each event, and *awarded* the prizes.

Compound verbs may be connected by *but* or *yet*.

7. We had a fairly good time, *but were* glad to leave.
8. He disliked salt codfish, *yet* never *complained* about it.

An exercise in compound verbs is on Leaf 52. This requires you to form sentences that contain compound verbs. Don't suppose that you are improving every sentence that you alter, but think that you are learning to use occasional compound verbs in your own writing, *for the sake of variety*.

LESSON 37

Analyzing Simple Sentences

There are three forms of sentences: simple, complex, and compound. Complex and compound sentences will be explained in Parts VI and VII. All your work thus far has been with simple sentences, and this lesson shows how to apply your knowledge for understanding their make-up.

A simple sentence is one that contains only one subject and one verb, either of which may be compound. You have had a lesson in compound subjects and a lesson in compound verbs. You have seen that each part of a compound subject belongs equally with the verb, and that each part of a compound verb belongs equally with the subject.

1. The *pelicans* soaring in the air and the *sharks* swimming under the waves *try* to capture the same food, and so *are* rival hunters.

The pelicans *try* and *are;* the sharks *try* and *are.* So there is really only one statement made. The participles *soaring* and *swimming* are not verbs, nor is the infinitive *to capture.* The sentence is therefore simple.

A simple sentence may contain only one word, or it may stretch out indefinitely.

2. Halt!

3. Often I used to think about my short but honorable career as champion pie-eater of the world, and to feel proud of always having kept faith with my public and having actually eaten the pies without using any trick table or deceiving my audience in any other way whatsoever.

By using infinitives and gerunds and prepositional phrases the author has built a simple sentence of fifty words; he could have extended it to a hundred and fifty if he had wanted to amuse himself by doing so. The person who is master of simple sentences seems educated when he writes; and the principal part of his mastery is the power to use verbals in simple sentences. Now you can see the reason for our long study of participles and gerunds and infinitives.

Notice especially the way in which the verbals of sentence 3 are in pairs: "I used *to think* and *to feel;* proud of *having kept* and of *having eaten,* without *using* or *deceiving.*" An uneducated theme-writer would have to say, "I used to think, *and I* felt"—using a second subject and making two statements. This is the child's way of sentence-making. The author's way is to use only one verb and to have two infinitives as objects of it: "I used *to think* and *to feel.*"

When any pupil has learned to analyze good simple sentences, he grows familiar with the ways in which they are put together and can then easily make them in his own themes. His style will be better. As you do the exercise, think of how you might write similar sentences in your compositions. Think of improving your style.

In analyzing simple sentences you should first find the framework—the subject, the verb, and any object or predicate nominative. Write them down in that order, and then under them put the modifiers. Suppose you wished to analyze sentence 4, written by Kipling.

4. Harvey dripped with sweat, and was half blinded from staring at the circling sunlit ripples about the swiftly moving line.

First write down the framework:

dripped
Harvey
and was blinded

When you have thus taken out the framework, you know that all the other words are modifiers. *Dripped* is modified by *with sweat; was blinded* is modified by *half* and by the long *from* phrase. Write these modifiers under the verbs and a little to the right, making a diagram of the structure of the sentence:

dripped
with sweat
Harvey
and was blinded
half
from staring at the circling sunlit ripples
about the swiftly moving line

An exercise in analyzing simple sentences is on Leaves 53 and 54.

PART VI

THE STRUCTURE OF COMPLEX SENTENCES

LESSON 38

Relative Clauses

A. What Subordinate Clauses Are

A subordinate clause is a group of words, containing a subject and verb, that is used like a single adjective or adverb or noun.

1. We hunted for a place *where there was more shade.* (Modifying the noun *place,* used like an adjective.)
2. He started *before the light changed.* (Modifying the verb *started,* used like an adverb.)
3. I hear *that you are going to Kansas City.* (The object of the verb *hear,* used like a noun.)

Every lesson in Part VI deals with subordinate clauses. They are an important subject in composition, because the pupil who is familiar with them can use them to improve his style. So make sure at the outset that you understand what a subordinate clause is. In the first place, it is entirely unlike a phrase, because it contains a subject and verb; it makes a statement. In the second place, it is not an independent statement; it cannot stand alone as a sentence, but is only a fraction of a sentence. To write a subordinate clause as an independent statement is to make the kind of sentence-error that is called a "half-sentence fault"; it shows that the writer does not know the difference between a whole sentence and a piece of one.

The word *subordinate* means "lower in importance." It is well to think of a subordinate clause as a lower and weaker part of a sentence, hanging down from some one word.

HE STARTED

↓

before the light changed

B. What a Complex Sentence Is

That way of printing sentences, in large type and small type, should be your guide through all the lessons in Part VI. All the exercises will deal with sentences that consist of one principal statement, THE MAIN CLAUSE, and one or more inferior statements, the subordinate clauses. The clue to all your work in Part VI is "First decide what the main clause is."

This type of sentence explained in Part VI is called "complex," because one statement is "woven into" another statement. Learn the definition, a very useful one: A sentence that contains one main clause and one or more subordinate clauses is a complex sentence.

An adjective clause always depends on some noun or pronoun; an adverb clause usually depends on a verb; a noun clause is usually the subject or object of some verb.

C. Adjective Clauses Made with Relative Pronouns

The great majority of adjective clauses are made with the relative pronouns *who, which,* and *that,* and the two case-forms *whose* and *whom.* They are called relative pronouns because they "relate to" (that is, refer to) some noun or pronoun. The noun or pronoun to which they relate is called the "antecedent." In the following sentences the relative pronouns and their antecedents are italicized.

4. I like a *fellow who* doesn't talk about himself.
5. There's a *valve* down there *which* I don't see the use of.
6. He told me *something* day before yesterday *that* made me wonder.

Sometimes a relative is far from its antecedent.

7. I know of a *filling-station* on the left-hand side of the highway, just beyond the Southport cross-road, *that* always charges two cents more.

But an unskilful writer who puts words between a relative and its antecedent is in danger of making blunders. What do you think is the antecedent of *that* in the following sentence? "We saw a car standing beside the road under a tree *that* was empty." Since we never have heard of an empty tree, we can guess that the writer meant *car* to be the antecedent of *that;* but we can only guess. Well-built sentences always show at a glance what the antecedent of a relative is.

In the exercise for this lesson you are required to find each relative clause and its antecedent. Remember that the clue to every relative clause is the verb in it. You are looking for a group of words that contains a verb and its subject and one of the relative pronouns—*who, which,* or *that.* The subject of the verb may be the relative pronoun.

8. Now I have a pen *that* suits me exactly.

Or the subject may be some other word.

9. I like the pen that *you* sent.

The exercise for this lesson is on Leaf 55.

LESSON 39

The Constructions of Relative Pronouns

Every relative pronoun has some construction within its clause. It may be (1) the subject or (2) the object of the verb, or (3) the object of a preposition, or (4) a possessive.

1. Can you find the one *that* was here before?
2. Can you find the one *that* I saw?
3. Can you find the one *that* I asked about?
4. I know a man *whose* name is Clab.

The construction of a relative is always *inside* its own clause. If you want to be sure of the construction of a relative, you must first make sure of what the clause is; you must see it apart from the rest of the sentence, as if you were going to underline it.

When you attack any complex sentence, begin by seeing what the one main clause is. Then find each subordinate clause that is embedded in it. A subordinate clause never has hooks or roots that reach into the main clause at several points; it is always a solid chunk of words within the main clause, or attached to one end of it. You must learn to see these subordinate chunks as distinct from the main clause—like stones in cement.

A good way to see a subordinate clause is to imagine that you are going to cut it loose from the rest of the sentence and lift it out. Teachers often say to pupils, "First lift the clause out." If a pupil does not follow this advice, he is likely to make foolish recitations by putting together a piece of the main clause and a piece of the subordinate clause and announcing that this pair of fragments is the subordinate clause. Imagine that you have to "lift out the relative clause" from the following sentence:

5. Any boy in the town who brought him a new kind of beetle would receive a reward of fifty cents.

You can see, if you pause a moment to notice how the sentence is built, that there are two verbs and their subjects. The main statement is "Any boy would receive"; the subordinate statement is "who brought him a new kind." Each of these two statements contains its own subject and verb. You can see the relative clause embedded within the sentence; you can lift it out and not take with it any part of the main clause.

Now—and not before—you are ready to see what the construction of a relative pronoun is *within its clause*. You proceed just as you would with a simple sentence: find the verb, and then find its subject by asking, "Who or what?" Suppose the clause is "who brought him a new kind of beetle"; *who* is the subject of *brought*. Suppose that the clause is "whom I had never heard

of before." The verb is *had heard;* its subject is *I; whom* is the object of the preposition *of* (I had never heard of whom before). Suppose that the clause is "that she had been wearing for several years." The verb is *had been wearing;* its subject is *she; that* is the object of the verb (she had been wearing that for several years).

Relative pronouns are sometimes omitted.

6. Is this the same car [that] you had last summer?
7. He showed us some melons of a kind [that] we had not seen before.

An omitted relative is almost always an object, but may be a subject.

8. Think of the fun [that] there will be in surprising him.

The constructions of relative pronouns will never be difficult for you if you form the habit of taking the two steps that have been described: first lift out the relative clause; next find the verb and its subject *within the clause.*

An exercise in the constructions of relative pronouns is on Leaf 56. You will find that many of the relatives are objects of prepositions. Notice these with care. In Lesson 40 you will understand the reason for this study.

A special exercise in the constructions of omitted relatives is on Leaf 57.

LESSON 40

Common Errors in the Constructions of Relatives

A. The Repeated Preposition

In Lesson 39 you saw many relatives that were the objects of prepositions, like "on which she stood." Untrained people, not accustomed to beginning a clause with a preposition, are apt to feel that such a clause is not complete. So they may slip in another *on* at the end for good measure—"on which she stood *on.*" Of course the second *on* is absurd.

Uneducated people sometimes make an even more absurd mistake by putting a second object after the repeated preposition—"*at which* all the children were very much astonished *at it.*" If a verb is modified by the phrase *at which,* it should not also be modified by *at it.* The right clause is "at which all the children were very much astonished."

B. Relatives That Have No Construction

A person who understands no grammar will innocently write a clause of this sort: "He showed me an ivory box *that* the sides were inlaid with copper leaves." *That* has no construction. It is not the subject or object of anything, but stands at the door of the clause like a tramp asking for shelter. The clause should begin thus: "the sides *of which* were inlaid."

The most frequent cause of a blunder of this sort is an *it* that is thrust in by a timid or ignorant writer: "Jim carried a watch *that* he had to wind *it* every twelve hours." The relative *that* is the object of *to wind.* To supply a second object, *it,* is a comical error.

C. *Whomever* As a Subject

Even professional writers are sometimes confused by the construction of the *ever* pronouns—*whoever, whichever, whatever.* Their antecedents are often understood.

6. [He] Whoever finished the problem first held up his hand.

The main clause is "He held up his hand." The relative clause is "whoever finished the problem first." Inside this clause *whoever* is the subject of *finished.*

What is the construction of *whoever* in the next sentence?

7. She handed the flag to *whoever* finished first.

You can see that the main clause is "She handed the flag to [him or her]. Inside the relative clause *whoever* is the subject of the verb. If a person looks hastily at sentence 7, the relative seems to be the object of *to,* and so an untrained person might write "to whomever finished first." But "whomever" would be a blunder, because *inside the clause* it is a subject.

D. Relatives That Do Not Agree in Number

What is the antecedent of *that* in the following sentence?

8. This is the only one of the five pictures *that* he likes.

It is clear that the sentence is not telling about "the five pictures that he likes," because he does not like all five; hence pictures cannot be the antecedent of *that.* The relative clause refers to "the only one that he likes." The antecedent of *that* is *one.*

If an antecedent is singular, the relative pronoun that refers to it is singular. Hence if the relative is the subject of the verb in its clause, the verb must be singular. In the next two sentences you will see illustrations of a singular antecedent followed by a plural noun or pronoun. In each case—note carefully—the verb of the clause is singular.

9. I will select *one* of the pictures *that shows* the porch better.
10. There isn't *one* of the boys *who is* prepared for the examination.

What is the antecedent of *that* in sentence 11?

11. It was one of the worst defeats *that* Cutler High had ever suffered.

The writer clearly means that Cutler High had suffered several defeats and that "of those defeats that Cutler High had suffered" this was one of the worst. The antecedent is *defeats,* a plural noun; therefore the relative *that* must be plural.

In the next two sentences are illustrations of a *that* which is plural because its antecedent is plural. Note well that each *that* is the subject of a verb, and that the verb is plural.

12. It was one of the worst *storms that have* ever been seen in this part of the country.

13. This canary is one of the loudest *singers that have* ever been in my shop.

E. Relatives That Do Not Agree in Gender

That can refer to both things and persons, so that no mistake in gender can be made with it. Pupils seldom make mistakes with the gender of *who,* because it can properly refer to intelligent animals. But *which* is always neuter and refers only to things or animals. It must never refer to persons. Never speak of "a driver which" or "my aunt which" or "the player which." Always use *who* or *that* for referring to persons.

An exercise in errors with relatives is on Leaf 58.

LESSON 41

Parenthetical Clauses

Some mature writers are fond of pausing in the midst of a sentence to make a side-remark.

1. I learned from my grandmother—a very wise and calm old lady she was, too—how to make nets.

The clause between the dashes is not subordinate, because it is not used like an adjective or an adverb or a noun. It is an independent sentence that is thrust inside another sentence—and that's all we can say about it. Such a thrown-in sentence is called "parenthetical."

Shorter parenthetical clauses are not rare in school writing. Notice how they are set off by commas or dashes.

2. The first prize was going to be won—we all supposed—by Hubert.

3. The reason, I think, is that he is shy.

These short parenthetical clauses are hardly independent sentences; for they sound incomplete when set down between periods. But grammatically they

are independent statements, not subordinate clauses. They are curious things. We should not need to pay attention to them in this book if it were not for a reason explained in the next paragraph.

Some parenthetical clauses are so brief and woven so closely into the sentence that we hardly recognize them.

4. I chose the one that *I thought* would last longest.

The relative clause is "that would last longest"; into this the little independent statement, "I thought," has been thrust. The parenthetical statement cannot affect the construction of any word in the relative clause, because it is independent, a side-remark. It could be put within brackets.

5. I chose the one that [I thought] would last longest.

What is the construction of *that?* It is the subject of *would last* inside its own clause.

What is the construction of *who* in sentence 6?

6. I chose the boy *who* I thought would be most conscientious.

The relative clause is "who would be most conscientious." Inside this clause *who* is the subject of *would be.* The construction of *who* is not affected by the parenthetical clause.

Now you can see how different the relative clause is in sentence 7.

7. I chose a boy *whom I thought to be honest.*

In sentence 7 the clause is "I thought *whom* to be honest"—like "I thought *him* to be honest." The relative is an object.*

Such a clause as "whom I thought to be honest" is very stiff, formal English. No example is in the exercise. But such a clause as "who I supposed was" is common in our everyday speech, and should be understood by every high-school graduate. The relative in it should be nominative.

An exercise in parenthetical clauses within relative clauses is on Leaf 59.

LESSON 42

Adjective Clauses Not Formed by Relatives

You can see that each of the subordinate clauses in the following sentences modifies a noun.

* Called an object of *thought* by Whitney and others, the infinitive being a kind of objective predicate. Called "the subject of the infinitive" by some grammarians

1. My tent was on a knoll, *where the wind blew strongly.*
2. Three o'clock in the morning is an hour *when the streets are almost silent.*
3. The time *since I saw my brother* seems very long.
4. The ten seconds *before the gong strikes* is a nervous moment.
5. The minute *you spoke* I recognized her.

Most clauses that show place or time are adverbial, as you will learn in Lesson 44; but if they modify nouns, they are adjective clauses.

Only a heedless pupil would fail to see the difference between these clauses, which contain a verb, and prepositional phrases. There are no clauses in the next two sentences; the italicized groups of words are mere phrases.

6. The ten seconds *before the striking of the gong* is a nervous time.
7. The time *since my brother's departure* seems long.

An exercise in adjective clauses not made with relatives is on Leaf 60.

LESSON 43

Sentence-Errors with Relatives

A pupil who writes a relative clause as a sentence shows that he does not know the difference between a whole sentence and a piece of one. Such a group of words as "which was not a sportsmanlike way to win a game" is only an adjective clause that ought to modify some noun or pronoun in a main clause. You cannot make a sentence out of it by putting in a parenthetical clause: "which all of us boys thought was not a sportsmanlike way to win a game." You cannot make a sentence out of it by adding any number of relative clauses or nouns or phrases or verbals: "their way of yelling at our misplays and making an awful noise with cowbells and fish-horns, which all of us boys in Central High School thought was not a sportsmanlike way to win the game on which depended a championship that the whole city had been talking about excitedly for the past two months." If you expand a *which* clause until it is as big as a balloon, it is still nothing but a subordinate clause—a fraction of a sentence.

The change of two letters will convert the clause into a true sentence: put *t* in place of *w*, and *s* in place of *ch*: *"This* was not a sportsmanlike way"—etc. The difference between *which* and *this* is like the difference between ½ and 12—one is a fraction, and the other is a whole number.

Now prepare yourself for a shocking piece of news. Good authors sometimes write a *which* clause with a capital letter between periods—that is, they make sentence-errors! Why, then, is a sentence-error called a bad fault in school writing? The answer is simple: because a sentence-error that an ordinary pupil makes is a proof of his ignorance. If he wants to be educated, he must learn the difference between a main clause and a subordinate clause, so that he can be master of his groups of words. It is the duty of a school to

teach him this difference and to require him to show in every theme that he is not ignorant.

An author is not ignorant. He is a skilful workman who is sensitive to the meaning and construction of every word he uses. If he writes a single noun as a sentence, the reader knows that the noun is not a sign of carelessness; it is the device of an artist. An author is privileged to do what he likes.

Many schools give the same privilege to a pupil who wants to experiment with tricks of style. The pupil is told that he may be as artistic as he wishes if he will only put a star at the end of each sentence-error and say in a footnote, "Intentional."

All that a school wants to forbid is the unintentional sentence-error, the sentence-error that is caused by ignorance or carelessness. This lesson is made to show every ignorant or careless member of your class that no relative clause is a grammatical sentence. No large cluster of relative clauses and phrases and verbals is a grammatical sentence. After you have done the exercise for this lesson, a sentence-error made with a relative clause will be an inexcusable blunder in your composition.

An exercise in sentence-errors made with relative pronouns is on Leaf 61.

LESSON 44

Adverb Clauses That Modify Verbs and Verbals

A subordinate clause that does the work of an adverb is an adverb clause. The clauses in the following sentences modify the verbs.

1. *When you are ready,* call me.
2. The burglar wore gloves, *so that he would leave no fingerprints.*
3. He looks *as if he wanted to come in.*
4. *If they want to rest a while,* they may stay where they are.
5. *Since you are in a hurry,* you should leave before I do.

In the next three sentences you will see clauses that modify (6) a participle, (7) a gerund, and (8) an infinitive.

6. The light lunch, served *where the rubber-tree made a thick shade,* was most refreshing.
7. By waiting *till the sun had set* we avoided most of the traffic.
8. It will be easy to test it *where we buy gas.*

The words that begin adverb clauses, joining them to the modified words, are subordinating conjunctions. Some of them (like *before* and *after*) may be prepositions and take objects. But when they join a clause, they are conjunctions.

When you studied prepositional phrases, you learned that they will improve style if used sometimes at the beginnings of sentences. The same statement is true of adverb clauses. An untrained pupil feels unsafe unless he

begins each sentence with a main clause. He is almost sure to write thus: "I still felt sleepy, though I had been in bed ten hours." His themes would sound better if he occasionally began with an adverb clause: "Though I had been in bed ten hours, I still felt sleepy." In the exercises you will find many adverb clauses coming first in the sentence; pay heed to these and make your grammar work improve your composition.

An exercise in adverb clauses is on Leaf 62.

LESSON 45

Adverb Clauses That Modify Adjectives and Adverbs

If we say, "She was luckier," the sentence sounds incomplete; we ask, "Luckier than what?" So a clause that answers the question modifies the adjective *luckier.*

1. She was luckier *than she knew.*
2. There was less money *than we supposed.* (The clause modifies *less.*)

The adjective *such* may be modified by a clause.

3. It was such a scene *as I had often read about.*
4. There was such a mob *that we couldn't get in.*

Adverbs are also modified by *than* clauses.

5. We were going faster *than we realized.*
6. He spoke more rapidly *than he should have spoken.* (The clause modifies *more.*)

The adverbs *so* and *as* are often modified by a clause that answers the question "So much as what?"

7. I was so happy *that I couldn't speak.*
8. They were making so much noise with their hammers and saws *that they didn't hear me.*
9. The water is not so warm *as it was yesterday.*
10. I was as sure of it *as a man could be of anything.*
11. She looked as happy *as if no grief had ever touched her.*

You can see that all the clauses in this lesson are of the same sort: they show a comparison of some kind and begin with the conjunctions *as, as if, as though, than, that.*

An exercise in adverb clauses that modify adjectives and adverbs is on Leaf 63.

LESSON 46

Noun Clauses

A. Noun Clauses Beginning with *That*

A clause that is used as a noun is a noun clause. The most common kind begins with *that.*

1. I hear *that he is not well.*
2. *That you went to sleep again* is no excuse.
3. I strongly suspect *that* after he heard us come in *he went down the rope ladder.*

You notice in sentence 3 that the noun clause contains an adverb clause—"after he heard us come in." The writer of such a noun clause sometimes forgets, after he has written the adverb clause, that he has already used the conjunction *that;* so he may slip in a second *that:* "I suspect *that* after he heard us come in *that* he went down the rope ladder." The second *that* is an exasperating blunder. Only one conjunction should be used to introduce one noun clause.

A noun clause that is the subject of a verb may be put after the verb by beginning the sentence with the dummy subject *it.*

4. It is not certain *that he received your letter.*

B. Indirect Quotations

A direct quotation is, grammatically, a kind of noun clause used as the object of such verbs as *say, ask,* etc.

5. She said, *"I know nothing about the affair."*
6. *"Where shall we go next?"* Mr. Maynard inquired.

Any quotation may be reported indirectly—that is, without using the exact words of the speaker.

7. She said *that she knew nothing about the affair.*
8. Mr. Maynard inquired *where we should go next.*

An indirect quotation is a noun clause.

Indirect questions are often used without any verb, such as *ask,* to indicate that they are questions.

9. I don't know *where we should go now.*

In the next three sentences you will see the interrogative words *when, why,* and *how* used as conjunctions to introduce noun clauses.

10. I don't know *when the concert begins.*
11. No one can tell *why she likes him.*
12. It is queer *how you misunderstand me.*

A similar kind of noun clause is introduced by *whether.*

13. It is a question *whether you have a right to the money.*

While you have these indirect questions in mind, see if you can explain a queer idiom that you have heard thousands of times: "I see in the paper *where* there was a cyclone in Illinois." Such a *where* clause is a blunder. Use *that:* "I saw in the paper *that* there was a cyclone."

But *where* does form many correct noun clauses.

14. This is *where I used to live.*
15. We saw *where the leak was.*

The interrogative pronouns *who* and *which* form noun clauses.

16. I wonder *who he is.*
17. Don't ask me *which is the best road.*

C. Noun Clauses Made with *What*

The pronoun *what* is another interrogative pronoun. We may ask, "What made the noise?" Then we may turn this question into a noun clause.

18. I should like to know *what made the noise.*

The pronoun *what* is also a relative, but it differs in one remarkable way from *who, which,* and *that:* it never has an antecedent. We can say, "I forgot all *that* he told me," using *all* as the antecedent of *that;* but we cannot say, "I forgot all what he told me." We can only say, "I forgot *what he told me.*" So it happens that *what* always forms a noun clause.*

19. *What he said in the letter* is a secret.

D. Noun Clauses without a Conjunction

There may not be any conjunction at the beginning of a noun clause.

20. He told me *he would.*
21. Do you think *they can hear us?*

* The make-believe explanation that "*what* equals *that which*" was used by the author for many years and is a workable device in the classroom. But the author abandoned it. It is going out of favor in textbooks. Teachers who prefer it should explain it to the class and give directions for the exercise.

E. Noun Clauses That Are Objects of Prepositions

A *what* clause is often the object of a preposition.

22. I was relying on *what he had promised to do.*

A clause which tells place or time may be the object of a preposition, and so be used as a noun clause.

23. The child pointed to *where the road forked.*
24. We remained silent until *after the echo died away.*

Sentence 24 is a curious case. If *until* were omitted, we should call the *after* clause adverbial; and if *after* were omitted, we should call the *until* clause adverbial. But when both are used, we have to say that the *after* clause is the object of the preposition *until.* No puzzle like this is in the exercise.

F. The Constructions of Noun Clauses

The most frequent construction of noun clauses is as the object of a verb; you may see examples in sentences 16, 17, 20, 21, etc. Noun clauses may be subjects, as you saw in sentences 12, 13, and 19. They may be predicate nominatives, as in sentence 14; another example is in the following sentence:

25. The queer thing about it is *that she never plays with the new toys.*

The only construction that you have not seen in the lesson is an appositive.

26. The fact *that he returned the money* is proof to me.
27. Is there any reason *why you should avoid her?*

In sentence 26 you can see why *that* is not a relative: it has no construction in the clause; it merely introduces a noun clause.

An exercise in noun clauses is on Leaf 64.

LESSON 47

Analyzing Complex Sentences

If you wish to analyze any complex sentence, you must take two steps. First, find the verb, its subject, and any object or predicate nominative. Second, under this framework write a list of the modifying verbals, phrases, and clauses.

Suppose that the sentence to be analyzed is this:

1. If you look in the bottom drawer, you will find the diary which your grandfather kept for forty years.

The framework is "You will find the diary." Write this out on a line, labeling the parts. Then under each part put the modifiers.

SUB.	VERB	OBJ.
you	will find	the diary
	if you look in the bottom drawer	which your grandfather kept for forty years

A noun clause may be part of the framework—that is, it may be a subject, an object, or a predicate nominative. In such cases write the noun clause in the framework, put a brace over it, and label it. Below is a diagram of sentence 2.

2. How he ever found time to play so much with the children was what his friends in the business world could never understand.

SUB.	VERB	PRED. NOM.
How he ever found time to play so much with the children	was	what his friends in the business world could never understand

When you are preparing to write out a diagram of a sentence, think where the different groups of words will have to be placed, so that you can plan for the spacing on your sheet of paper. Examine sentence 3 and imagine how the diagram of it is going to look.

3. Where the water seeped out of the gravel there was a stagnant pool in which were wrigglers and which was too warm and scummy to drink.

You can see that the framework is "pool was," that *was* is modified by the *where* clause, that *pool* is modified by two *which* clauses, and that there is no predicate nominative or object. Hence you will need no space to the right of the verb.

In the case of a clause within a clause your diagram should show how each is used.

4. He carried the lantern that had not been used after I bought the flash-light.

SUB.	VERB	OBJ.
He	carried	the lantern
		that had not been used
		after I bought the flash-light

Remember that the main clause of a complex sentence may contain a compound verb.

5. We *looked* at the towels and napkins that he offered for so low a price, but *decided* that there must be something wrong with them.

Exercises in the analysis of complex sentences are on Leaves 65 and 66.

LESSON 48

Sentence-Errors with Subordinate Clauses

No adverb clause can, by itself, make a grammatical sentence—no matter how long and complicated it may be. Nor can any noun clause make a complete sentence. Nor can any combination of adjective and adverb and noun clauses with many phrases and verbals make a sentence. Look for the main clause in the following group of words:

When I held a microscope to the red ant, trying to find out why he seemed so weak, I saw that, though he was gnawing at the foreleg of his enemy, after he had severed both feelers, his own breast was all torn away, exposing the vitals he had there to the jaws of the black ant, whose breast-plate was apparently too thick for him to pierce.

There are three adverb clauses ("when I held, though he was gnawing, after he had severed"), two adjective clauses ("he had there, whose breast-plate was"), two noun clauses ("why he seemed, that his breast-plate was torn"), two infinitives, two participles, and six prepositional phrases. The whole mass of 67 words is built around a framework of only two words, "I saw." If in place of the independent statement, "I saw," we should put a participle, *seeing*, the whole structure would topple in grammatical ruin.

Some modern story-writers are fond of using noun clauses or adverb clauses as if they were complete sentences—for example: "That, in fact, a man who wears a silk hat is a superior creature." "Especially after he had owned it and sold it, knowing what it was." Some pupils, seeing sentence-errors of that sort in print rather frequently, suspect that a teacher who forbids them in school composition is being too strict. But no school can be too strict in this matter if it is really trying to educate young people. The intentional sentence-errors of literary artists are made in a different world from ours. The reasons for saying so are numbered in the next paragraph.

(1) A large majority of modern writers use the "half sentence" very sparingly. If you doubt this, examine the style of the first six writers in the latest *Saturday Evening Post* and see what you find, remembering that one of the stories may be as long as twenty or thirty themes. (2) Literary half-sentences are often meant to startle or amuse a reader; they are not due to accident or ignorance. (3) Many of them are sentence-errors only in form, because the main clause on which they depend has been expressed in the preceding sentence and is fresh in the reader's mind, so that it doesn't need to be repeated.

Any pupil who has an artistic purpose in using sentence-errors can secure from the teacher a license for them. Even a pupil who only thinks he is artistic can probably be licensed. Then he will be free to indulge in half-sentence faults if he will simply write "Intentional" in parentheses. What schools are strict about is the *careless* sentence-error, the *blunder* that no author ever made.

An exercise in sentence-errors with subordinate clauses is on Leaf 67.

PART VII

THE STRUCTURE OF COMPOUND SENTENCES

LESSON 49

The Two Kinds of Compound Sentences

A. The Compound Sentence Defined

A compound sentence is one that consists of two or more independent clauses.

1. The bag was opened; the contents were spread on the table; and the officer, though he was perfectly friendly, made a minute examination of everything.

Each one of the independent clauses of a compound sentence might stand alone as a separate sentence. It might be a simple sentence, like the first two clauses above; or it might be complex, like the third clause. A compound sentence is a set of simple or complex sentences that are combined because they are closely related in meaning.

This lesson describes the ways in which two independent clauses can be combined into one compound sentence.

B. By Using a Conjunction and a Comma

The conjunctions that can join two independent clauses are *and, or, nor, but, yet, so, for.* These are called "co-ordinating." The conjunction *so* is such a deadly pest in school composition that it is not included in the exercises. The conjunction *for* is often subordinating, showing the reason, like *because.* But there are two reasons why it is classed as co-ordinating: (1) Its clause cannot stand in front of a modified verb, but always refers back to a previous verb. (2) It may stand at the beginning of a sentence, joining its sentence to the previous one, like *and* or *but.*

A co-ordinating conjunction may be used to combine two independent statements into one compound sentence. Notice in the illustrative sentences below that there is a comma before each conjunction.

2. I was in Toledo when I got your wire, *and* I started at once.
3. You had better do just what he says, *or* he may discharge you.
4. The waffles were not browned, *nor* was the syrup hot.
5. The clock is fast, *but* it's not so fast as that.
6. I like red curtains, *yet* somehow these offend me.
7. The blade should be carefully wiped, *for* moisture causes rust.

In Lesson 24 you learned that adverbs are independent words. They are modifiers. They cannot join two independent statements into one sentence. If you should put the adverb *still* into sentence 5, in place of the conjunction *but*, you would make the "comma blunder," the worst form of sentence-error. *However* and *nevertheless* are adverbs; if you use them as conjunctions, you make a comma blunder. *Then, now,* and *finally* are independent adverbs; if they are used as conjunctions, they cause comma blunders. Such adverbs are "connectives" in a way: they hook meanings together, and they may be classified in grammars and dictionaries as conjunctions. But in those very books they are never printed with commas as the conjunctions are. They are sharply distinguished by the punctuation. It is this sharp distinction that you need to know. It is highly important for composition. The easiest way to learn it is to say that the words which may be used with commas between independent statements are conjunctions, but that words which require semicolons are adverbs.

Only six words (if *so* is ruled out) are tolerated in school as co-ordinating conjunctions. These are easily remembered because they make a jingle:

And, or, nor,
But, yet, for.

C. By Using a Semicolon

A semicolon is merely a weak kind of period. An author might express two thoughts with a period between them: "Hilton was a singular fellow. We never understood him." If the author wished to combine the two thoughts more closely, he could make a compound sentence of them by using a semicolon.

8. Hilton was a singular fellow; we never understood him.

The choice between a semicolon and a period is a mere matter of taste; therefore some schools do not spend time in teaching such a refinement. But the difference between a semicolon and a comma is the biggest and hardest fact in grammar. If a comma is used without a conjunction between two clauses of a compound sentence, the result is a comma blunder. The student who cannot avoid comma blunders does not know the difference between two sentences and one sentence.

It would never be grammatically wrong to use a semicolon with a conjunction in a compound sentence, but it is never necessary in school composition. If one of the two clauses contains some punctuation, a reader likes to see the semicolon; it shows him at a glance where the second clause begins.

Now summarize the lesson and make sure of its big message: Between two independent clauses of a compound sentence there must be either a conjunction or a semicolon.

An exercise in compound sentences is on Leaf 68.

LESSON 50

Omitted Words

A word that is easily understood may be omitted. You have seen that the subject of a command is usually omitted.

1. [You] Look at me.

And you know that a relative pronoun or a conjunction before a noun clause may be understood.

2. Where is the one [that] you wore yesterday?
3. I believe [that] I will.

You have seen the participle omitted from a nominative absolute.

4. Up the walk she limped, a basket [being] in one hand and a box of eggs [being] in the other.

What do you suppose *other* modifies in sentence 4? It modifies an understood *hand.* To repeat the word *hand,* which is so fresh in our minds, would be tiresome.

Any such omission of an easily understood word is called an "ellipsis," which means a "leaving out."

Many comparisons made with *as* or *than* cannot be explained grammatically except by supposing that some words have been omitted.

5. It is as heavy as lead [is].
6. I am not so tall as my brother [is].
7. Have you ever seen pumpkins bigger than these [are]?

The unpleasant repetition of an infinitive is often avoided.

8. You may stay with us if you want to [stay with us].

The important ellipsis for this lesson is the subject and verb of a main clause. If someone asks, "How are you today?" you don't have to use a subject and verb in replying. You merely say:

9. [I am] Very well, thank you.

Other examples of omitted subjects and verbs in replies to questions are:

10. What did you catch, Oscar?
    [I caught] Only two small bullheads.

11. Are there any mice in the cellar?
    [There are] Not [any mice] to my knowledge.
12. Why did you order grapes?
    [I ordered grapes] Because Marjorie needs them.
13. Ask me an easier one.
    [That is] All right. What's the capital of Chile?

Two ellipses may come together:

14. Very well. Sorry to have troubled you.

You notice that expressions like "All right" and "Not to my knowledge"—though they contain no verb—are printed as sentences. They must be so written in themes, because their verbs are understood; they are used as sentences.

An exercise in ellipses that must be written as sentences is on Leaf 69.

LESSON 51

Substitutes for the Compound Sentence

The compound sentence is a useful kind, very common in literature. But it is discouraged in school composition for two reasons: (1) pupils are too fond of it and use it far too often; (2) it is a difficult kind of sentence to use pleasingly. The reason for the difficulty is explained in the next paragraph.

A good compound sentence ought to be balanced. It ought to be composed of two or more parts that are rather similar and that are about equal in importance. If the parts are unlike, they sound clumsy when joined by *and* or contrasted by *but*. What do you think of the balance of the two parts of this compound sentence? "The gong was ringing in the corridor, and we were much excited." There is nothing actually wrong with the sentence; perhaps the writer could argue that the ringing of the gong and our excitement are similar enough to be linked with *and*. What is more, he could find examples in literature that are of this pattern. But if he has a habit of using that type, his style is monotonous. It would be better for him to put variety into his theme by expressing some of the thoughts in longer simple sentences or in complex sentences.

One part of the compound sentence tells about our excitement, and the other part gives the reason for our excitement. We could express the reason by an adverb clause.

1. We were very much excited *because* the gong was ringing in the corridor.

Or we could express the reason by a gerund, in a simple sentence.

2. We were much excited *by the ringing of the gong in the corridor.*

If a pupil has learned all about phrases and verbals and subordinate clauses, he is able to vary his style, and make it more agreeable, by avoiding a monotony of compound sentences. When he sees a thought coming out of his mind in the shape of "This was, and the other was," he can say to the thought, "Change your shape." He can write in the form of "Because this was, the other was" or "In spite of this the other was." He knows a great variety of ways to avoid the repetition of the tiresome compound type of sentence. Study the following examples of combining independent statements into simple or complex sentences.

1. The man was staring into the muddy water. He asked me a question. He wanted to know what caused the flood. "The man who was staring into the muddy water asked me if I knew what caused the flood."

2. I saw boatloads of immense turtles. They were being taken from the schooner. They were being put inside a palisade of logs. "I saw boatloads of immense turtles being taken from the schooner and put inside a palisade of logs."

3. Now I am acquainted with the laborers. These are the men who really do the work of the world. I find them just as intelligent as I am. "Now that I am acquainted with the laborers, the men who really do the work of the world, I find them just as intelligent as I am."

4. Perhaps the ink is too old; then you ought to get a fresh bottle. "If the ink is too old, get a fresh bottle."

5. The bracelet was marked "14 k"; nevertheless I asked the jeweler for his guarantee. "Though the bracelet was marked '14 k,' I asked the jeweler for his guarantee."

6. My clothes were wet, and my legs were numb with cold; however, I decided not to stop till I reached home. "In spite of my clothes being wet and my legs numb, I decided not to stop till I reached home."

7. I was not far from home, and so I decided to push on. "I was not far from home, and so decided to push on." (This is our old friend the compound verb, often useful and always worth considering.)

8. Mrs. Todd could not remember the man; so she telephoned to the office about him. "As Mrs. Todd couldn't remember the man, she telephoned to the office about him."

An exercise in converting a series of independent statements into a simple or a complex sentence is on Leaves 70 and 71.

LESSON LEAVES

LEAF 1

Nouns for Lesson 1

Draw a line under each noun. Sentences 1-4 contain two nouns each.

1. The Indian wore moccasins.

2. They were made of soft deerskin that had been tanned by a secret process.

3. Carol, how old is the kitten?

4. You ought not to feel such a dread of the dark.

Sentences 5-8 contain four nouns each.

5. Katharine knew that the bill was a mistake, but she paid the money.

6. He took his tools and ran across the street to the cellar of the bakery.

7. The fear of the Lord is the beginning of wisdom.

8. The stillness of the valley got on his nerves after a week.

Some of the following sentences contain seven nouns; some contain only one noun, or none at all.

9. On the top of the heap of clam-shells some bits of glass had been thrown.

10. Perhaps I might as well confess to you now that I have never heard of them.

11. My advice to a boy in your position would be to give no more parties and to wear no more expensive clothes and to hunt a job.

12. Alberta saw him one evening in June, at a garage on the Post Road.

13. The radiator and the hub-caps and the frame of the windshield and the trimmings of the running-board were of solid brass.

14. He is just an ordinary, stupid fellow who has always had his own way and now doesn't know what to do with himself.

15. They claim that the stars foretold the coming of the Spaniards in the first place.

16. Now and then he whistled softly to himself; every few minutes he took out his watch.

17. The shock of the surprise made me forget the troubles that had been worrying me.

18. Malcolm looked carefully till he found a discolored crack in the marble floor, which showed a weak spot.

19. At the left end of the mantel was a lamp, from which oil was dripping to the floor.

20. The high price of wheat was caused by a long drought in the fall that had left the ground in poor condition for seed.

The Simplest Pronouns for Lesson 2

Draw a line under each pronoun. In each of the first ten sentences there are two pronouns.

1. She gave half a dollar to each.

2. Some of them had been spoiled.

3. Neither will be useful to you.

4. He looked at this a long time.

5. Mine is no better than yours.

6. It stayed close to its mother.

7. Somehow I like ours better.

8. All we could see was a pile of dirty straw in the corner.

9. That seemed funny to both of the boys.

10. Melissa held out her hands to the child and coaxed him to toddle further.

In the following sentences there may be several pronouns, or there may not be one.

11. Those on the top shelf I bought with my own money.

12. Mr. Lewis shut himself up in a darkened room at the back of the house and would not let his friends talk with him.

13. Calm yourselves and show the others how to behave.

14. Someone told me that the roots of the pepper tree had forced themselves through the cement pipe and clogged it up.

15. From the road leading into the Goleta Pass the passengers could catch a glimpse of the distant lighthouse flashing warning signals to the steamers coming around Point Concepcion.

16. Anyone could see that they were proud of their skill with the bow and arrow.

17. These would have looked prettier to me if they had been clean.

18. The priest gave back our cameras and told us to help ourselves to the watermelon.

19. Trusting yourself or your baggage to such a camel-driver will be very dangerous.

20. Is that the reason why they never let themselves be impatient when they are teaching us?

Adjectives for Lesson 3

Draw two lines under each descriptive adjective and a single line under the noun that it modifies. In each of the first five sentences there are three adjectives.

1. The large collection of precious gems is displayed in a magnificent room.

2. Through the open window came a breath of cool air, which brought relief to the weary patient.

3. Mowgli loved to go into the dark, warm heart of the forest and sleep all through the drowsy day.

4. This was not an ordinary ship, nor was it a pleasure yacht, but a submersible gunboat.

5. In the bare, second-floor room stood a massive piece of furniture.

In each of the following sentences there may be several adjectives, or there may be none at all.

6. Peters talked loudly to us as he led us over the cobbles, under the galleries, and past the windows that were hung with blankets.

7. On the opposite side of the crooked, muddy street was a dingy shop where a battered sign told us that we could get a quick lunch.

8. From the thick grass at the foot of the bush came a low hiss—a horrid, cold sound that made me jump back.

9. Occasionally I encountered a meek cow, who stared at me stupidly for a second, and then shambled off into the woods.

10. The fresh breeze, the dewy road, and the pleasant, cool dawn revived him.

11. This miser gave up comforts, the pleasure of doing good to others, and the esteem of the people who knew him.

12. The grace which the parson said was not a short, familiar one, but a long, courtly, well-worded prayer.

13. She threw her white arms across the window-sill, buried her face in them, and abandoned herself to an agony of tears.

14. He was a tall, bony man, with thin, gray hair, and a very long, benevolent face.

15. I could see, even at that distance, long cords stretched from lodge to lodge, over which the meat—cut into thin sheets—was hanging to dry in the sun.

16. She did not dare to look boldly at the tall young man, who carried a gun on his shoulder, but kept her eyes on the horse, while he walked alongside.

17. There was the mellow flavor in all its true deliciousness.

18. An endless chain of cars carries these perishable vegetables to us by the most direct route.

Verbs and Subjects for Lesson 4

Draw one line under each verb and two lines under its subject.

1. The fox-terrier, after a few sniffs, turned away from the meat.

2. Most of them will be here in a few days.

3. A shepherd without a dog is like a ship without a rudder.

4. At the end of the tent the wife of the chief spread a buffalo-robe for us.

5. The height of the tide on this part of the coast is sometimes twelve feet.

6. The team from the United States was handicapped by the absence of its captain.

7. The moral of my story was "kindness to animals."

8. The rapidity of a man's thought at such a moment of peril is well known.

9. Lawrence never could endure the sight of blood.

10. Robert Miner, a Saratoga jeweler, was robbed of $25,000 worth of gems.

11. At the house near the flying-field the Commander had gone to bed.

12. A wind was blowing briskly and steadily from the west.

13. Every now and then one of these fixtures has to be replaced.

14. The greatest achievement of our engineers and designers is the new "Vanguard Eight."

15. The storm over Newfoundland caused a heavy local rain.

16. Many of the best students in the class could not find a subject after a verb.

17. The funniest selection from our old Fourth Reader was "Meddlesome Matty."

18. Ladies and gentlemen, the greatest moment in the history of our club has now arrived.

19. Nobody but me had seen the second coin.

20. The remarkable increase of sales proves the growing popularity of artificial silk.

Additional Exercise in Subjects and Verbs for Lesson 4

Draw a line under each verb and two lines under its subject.

1. A tube of this paste costs only fifteen cents.

2. Nobody in our family would believe my story.

3. The first step in the fight against disease is to learn the cause.

4. Both sides of the bread are toasted at the same time.

5. After about two miles we came to a clearing in a grove of fir-trees.

6. In spite of her bravery she was very careful.

7. Only instruments of the very highest excellence are guaranteed so thoroughly.

8. A man close to me in the back of the room suddenly shouted, "Hooray!"

How often do you write sentences that have words between the subject and the verb? A few of them might make your style less monotonous. Pick up ideas like this while you study grammar—that's what grammar is for.

9. At home he often sat silent for hours at a time.

10. A slim-built boy, perhaps fifteen years old, leaned in through the doorway.

11. A long, gray wave rolled slowly up out of the fog.

12. A sound of rattling tin cans was in the air.

13. Just to our right, behind a thick clump of alder, we heard a pitiful bleating.

14. Mr. Kimball, without a moment's hesitation, leaped in after the dog.

15. Famous old houses of Colonial days, still in excellent condition, are built of wood.

16. This small business in a small town quickly grew to international fame.

17. My closest friends—at least most of them—had no confidence in my plan.

18. The most melancholy spot in the Adirondack Mountains is the village of Ironworks.

19. Like fire in a forest, the astonishing news ran through the town.

20. Many pupils in our school have more interest in an excuse than in a performance.

Verbs of One, Two, Three, and Four Parts for Lesson 5

Draw one line under each verb, taking pains to find the whole verb, but not to include any such words as *at, on, up, not,* and not to include adjectives. Ask "Who or what?" about each verb and take pains to get the sensible answer; then draw two lines under the subject.

1. The rasping sound of rough salt on rough flesh was like the whirring of a grindstone.

2. The farmers, in fact, would not have been scared by any such foolish threat.

3. A more striking victory of the President over his enemies in Congress had, most unexpectedly, come in December.

4. The explosion in this Pennsylvania town did not occur through carelessness.

5. The codfish, on this sultry afternoon, were shy of our most tempting bait.

6. Tom had never before looked up the trunk of such a tall tree.

7. Our dirty, battered schooner might very well have been called *The Flying Dutchman.*

8. A description of these discoveries in Alaska will probably be given to the world within a few months.

9. The most suspicious gull in the flock would often squawk at the slightest motion of my arm.

10. The water would have felt hot to a cold hand.

11. No firearm of any kind should ever be sold to a boy without his father's permission.

12. By eight o'clock the banquet of the Rotarians would be over.

13. In our school the contest for the Orator's Cup has not usually aroused much enthusiasm.

14. Four tunnels must soon be built under the North River.

15. The two large crocodiles on the bank seemed asleep.

16. The tree-rubber of the Far East was then produced under very different conditions.

17. A member of this kind of high-school society would, in those days, have been suspected of priggishness.

18. The valley of Ringtown was originally crossed by a high timber trestle.

19. The treatment for diabetes will be carried on in a steel tank five stories high.

20. Such an offer would, no doubt, have been looked on with favor.

Adverbs That Modify Verbs for Lesson 6

Find the verb in each sentence and draw two lines under it. Then draw one line under each adverb that modifies it. In each of the first ten sentences there are three adverbs that modify the verb.

1. Then he looked up quickly.

2. Later we crawled in quietly.

3. Sometimes the coach merely looked on.

4. Often the mother bird stuck her head out wildly.

5. Already a heavy fog was coming in rapidly.

6. He afterwards traveled widely abroad.

7. Never, perhaps, had corn been ripe so early.

8. Once a faint cry was heard down below.

9. Somehow he seldom played well.

10. Soon he was talking things over pleasantly.

In the following sentences there may be as many as five adverbs that modify verbs, or there may not be any. *Not* is the most common adverb in the language.

11. The dog ran off.

12. But he would never run far.

13. Possibly he has not often been away from home recently.

14. Here a branch of the railroad runs northward to the Grand Cañon. (*To* is not an adverb.)

15. We looked carefully everywhere.

16. I could hear the rushing sound of the swift, muddy water.

17. Slowly and unwillingly Sam put the coin back.

18. Perhaps you have not exercised enough lately.

19. You must not go further alone.

20. I could look across the meadow to a clump of towering elm trees. (*Across* is not an adverb here.)

Prepositions for Lesson 7

Draw a line under each preposition and a line under its object. Decide carefully what word the phrase modifies and draw two lines under it. In each of the first ten sentences there are either one or two prepositions.

1. After supper we will stroll over to their house.

2. The memory of that hour is like a dream.

3. Near me was a farmer's family.

4. During the prayer there was much coughing and sneezing.

5. Between him and me there was a rack for books.

6. Beyond him a cupboard stood against the wall.

7. Along the other side was a high book-case with glass doors.

How often do you write sentences that begin with a preposition? One of the easiest ways to improve the style of your themes is to begin some sentences with prepositions. Grammar is for use in composition.

8. After a while I will go with you and her.

9. The old chief cried like a little child.

10. Since that day he has never walked under a ladder.

In the following sentences there may be three or four prepositions, or there may not be any.

11. Among his gems was one with a platinum band around it.

12. Look toward Denver through my field-glasses.

13. The movie actors, wearing their heavy armor, were falling off their horses and tumbling around like iron bugs.

14. The natives found out that this boy was the doctor's son; so they did him no harm.

15. Up came a fellow with spectacles on his nose, panting, because he had been running two miles and back again.

16. From four in the morning till seven at night he plodded on.

17. The Mississippi flows from Lake Itasca, above Grand Rapids, and empties into the Gulf below New Orleans.

18. Without a word he knelt before Captain Daggett, holding the letter behind his back.

19. Just for a second you could see him, far up on the cañon's rim.

20. At the next corner Georgie waited, like a faithful dog, till sundown.

Additional Exercise in Prepositions for Lesson 7

Draw one line under each preposition and its object. Draw two lines under the word that each phrase modifies. In some sentences there is no preposition; in some there are four or five.

1. May we pass through into the gallery at the other end of the corridor?

2. Miss Neville handed me a most curious crystal nearly a foot long and hardly half an inch thick.

3. Near our cottage, just beyond the hedge, there is a path along the shore that leads to the tennis-court by a short cut.

4. Ever since Tuesday I have been going through a terrible experience.

5. During the vacation there was a constant rivalry between them and us.

6. Silas jumped off the trolley and ran toward the alley without a moment's delay.

7. Behind the door, under a narrow shelf, a violin string was stretched over a tin can.

8. Up one street and down the next one he searched till dawn.

9. Within a few seconds there will be a big explosion underneath the bridge below the dam.

10. Five minutes later we bumped against a rock and felt like drowning rats.

11. All around us the fire was cracking like popcorn in a hot pan.

12. The thing Buck Rand couldn't understand was why the hounds were set loose on him that way.

13. From the outside the house looks like a box with some tin cans nailed to it.

14. Outside the quarter-mile track is room for three baseball diamonds.

15. Before noon I will call upon them and find out what's the matter.

16. The turmoil and confusion when he and Harvey climbed the schooner's black side were indescribable.

17. After dinner the monk took a stroll among his flower-beds and rare shrubs.

18. Above the brass-bound chest hung a water color that looked like a drunken ocean running down hill.

19. If anything happens to you and me, we must behave like soldiers and not be afraid.

20. Between Lucy and me was the lunch-basket, and across our knees lay the folded umbrellas.

Co-ordinating Conjunctions for Lesson 8

In each sentence there is one co-ordinating conjunction. Draw two lines under it, and draw one line under the words, or groups of words, that it connects.

1. A needle and thread is all I want.

2. One or the other of you must be fibbing.

3. His large but flabby legs soon gave out.

4. He was obstinate, yet faithful.

5. Microbes live on the tops of mountains and in the depths of the ocean.

6. We were in a tight place, yet in no great danger.

7. Ransom resolved to win by hook or by crook.

8. This polish ought not to be used on silver, but only on nickel.

9. He would not admit me, nor would he admit my father.

10. I was utterly astonished, yet I said nothing.

11. It was a huge pile of fish, and the boys fell asleep before they had finished dressing them.

12. We must be polite, or the lieutenant will order us out.

13. Taylor lost the first three games, but we never doubted that he would win the match.

14. The sea was perfectly calm, and I therefore thought it was a good time to row to the post-office.

15. Dr. Ives was a man who seldom got angry, but who made us all afraid of him.

16. Don't trust a boy that can't listen and that wants to tell you all about it.

17. Don't do me this favor because I once helped you or because you pity me.

18. You mustn't gulp down a lot of ice-water when you are sweaty, nor when your stomach is entirely empty.

19. The dog acted as if he knew me, yet as if he was afraid of me.

20. Mr. Ames had no idea what was wrong and could never have imagined the real trouble.

Subordinating Conjunctions for Lesson 8

Remember that a subordinating conjunction joins its clause to *one word.* The clause is a little statement that modifies* that word. In this easy exercise there is one subordinating conjunction in each sentence, and it comes beyond the modified word. Find each conjunction and draw two lines under it. Draw one line under the modified word.

1. We waited till the clock struck three.

2. I will mend the net while you rest.

3. Wouldn't it be pleasant to live where there is no snow?

4. Steve was embarrassed whenever Miss Nichols called on him to recite.

5. You may have another dish if you really feel hungry.

6. There will be no complaint unless you misbehave again.

7. The refugees were joking and laughing among themselves, although they had been made homeless.

8. Our spirits rose after we had read the telegram.

9. I couldn't believe my eyes when I saw her.

10. We can't ship till Friday, as we are out of stock at present.

11. The car is dirtier than you think.

12. The pearls looked as if they had been painted.

13. There is no need to worry, because the train isn't due for half an hour.

14. The poor girl grieved until she made herself ill.

*Note for Teachers: In this preliminary lesson no mention is made of the conjunctions that join noun clauses.

15. It looks as though it might rain.

16. Turn it over, so that we can see the bottom.

17. Bronson grew suspicious, because there was a strong smell of new leather

18. I am afraid to tell him the truth, since it will hurt his feelings.

19. Write the address before you put the stamp on.

20. Mr. Stevenson was a soft-hearted man, though he talked in a blustering way.

Subjects of Verbs for Lesson 9

Find every verb and draw a line under each part of it. Then ask, "Who or what?" to find the subject. Draw two lines under the subject. Some of the subjects are in front of the verb, but most of them are after it or are between parts of it.

1. Beyond the parking-space there were quick-lunch counters.

2. On the farther bank of the stream was a little flock of quail.

3. In the corner lay the body of his father, limp and still.

4. Between the hill and the railroad is the new city.

5. How do you feel now?

6. Who is that fellow in the third seat?

7. The noise of the fight roused all the birds for miles around.

8. Above the roar of the flames could be heard the foreman's voice.

9. From the ruined wall nearest the jungle rose up the war-shout of Baloo.

How often do you, in writing your themes, ever make a sentence that begins with words like *from* or *above* or *between* or *in* or *on* or *beyond?* A few such sentences would make your writing sound better. While you study grammar, notice the forms of sentences and learn something about improving composition.

10. Here is the most expensive series of pens and pencils in the world.

11. For ordinary friendly letters there is no need of a formal three-line "address."

12. At a time like this Mr. Hogan was sure to be in good humor.

13. Was the ball caught by the center-fielder?

14. Near the foot of Black Mountain a path turned sharply toward the north.

15. Below the rapids and the whirlpool another bridge will shortly be built.

16. Where have the Bensons gone?

17. Over his desk, and a little back of it, hung a shaded light

18. Inside this thick wall of concrete is a layer of solid steel.

19. During the summer there will be several cold, stormy periods.

20. To the east of this village rose a volcanic cone nearly ten thousand feet high.

Additional Exercise in Subjects for Lesson 9

Draw a line under each verb and two lines under its subject.

1. In the same mail came a letter from Uncle Charlie.

2. Against the south side of the kitchen stood a shed for wood and tools.

3. Where in the world can the end of the wire be?

4. Across the street from us was, in those days, a livery stable.

5. Never had there been a fiercer hail-storm in our locality.

6. The parachute would normally have opened full within fifty feet.

7. Who can give me the correct time?

8. Has anyone ever been caught in this quicksand?

9. The solder on a dry kettle would soon be all melted off by the heat of the gas flame.

10. Beneath the davenport, in the baseboard, is an opening into the next room.

11. Out of the water rose a stream of lively bubbles.

12. Towards evening there sprang up a most refreshing breeze.

13. Through the porous paper in the funnel filtered the pure, sterilized water.

14. On the mantel were several thermometers, with different colors of mercury in the tubes.

15. Alongside the tennis court runs a gutter to carry off the rain-water.

16. There has been more nonsense written about balsam beds than about anything else in the woods.

17. After breakfast there is an hour for the writing of notes and the reading of the morning papers.

18. What is under the front seat?

19. What did you learn about Abyssinia?

20. Who was your partner last night?

Predicate Nominatives and Adjectives for Lesson 10

First find the verb in each sentence; then find the subject by asking, "Who or what?" Draw a line under the subject. Next see whether there is a noun or pronoun or adjective that is used as a predicate to explain the subject; if there is one, draw two lines under it.

1. This dairy-barn is a model for all the farmers in the region.

2. Archie's plan was a very simple one.

3. After a long time there came out of the ravine the drawling snarl of a full-fed tiger.

4. The odor of the fresh-cut pineapple was very pleasant to my nostrils.

5. His "cottage" seemed to me a mere shanty.

6. Here are my reasons.

7. A crane is a very different apparatus from a derrick.

8. "Horse sense" is not a very common trait among human beings.

9. How small the old house appeared to me now!

10. Our next assignment was a story about a bumble-bee and a head of clover.

11. A fine shaving-brush would have been the most acceptable present for him.

12. The worst thing about Marjorie was her dread of a cat.

13. The only trace of the wound was a thin, white line.

14. Mary Parsons was elected secretary.

15. This set of ropes and pulleys is called a "tackle."

16. Joe was considered a perfectly honest fellow.

17. A supper under the arbor would be very agreeable.

18. There was a huge, black cloud in the north.

19. Mr. McGuffy (the author of the readers) had been a leader of scouts in a battle with the Indians.

20. The pile of logs at the rear of the house was the supply of fuel for the winter.

Objects of Verbs for Lesson 11

Carefully examine the words after the verbs and see whether they are subjects, predicate nominatives, or objects. Write *sub.* over each subject that is not before the verb, and write *p. n.* over each noun or pronoun or adjective that is used as a predicate. Draw a line under each object. The majority of the sentences do not contain an object.

1. With trembling hands Mrs. Wilkin opened the telegram.

2. Elsie challenged me to a game of tennis.

3. Have you ever read a more mysterious story?

4. Around her neck hung a string of coral.

5. Salt on watermelon was a novelty to me.

6. Such a large room would be very expensive.

7. Out of the nest rolled two speckled eggs.

8. There had been a heavy storm in the mountains.

9. The geologist held out to me a pale opal.

10. Coffee has been an enemy to many people.

11. At the bottom of the tank glimmered the half dollar.

12. The Widow Thompson showed no surprise.

13. The thin mattress had a musty odor.

14. All over the sides of the house grew a honeysuckle vine.

15. The noises in the early morning had become a nuisance.

16. I don't know her at all.

17. The days grew shorter.

18. She felt perfectly helpless.

19. I could feel the sliver under the skin.

20. Surely the next man will be he.

Additional Exercise in Objects for Lesson 11

Write *sub.* over each subject that is not before the verb. Write *p. n.* over each noun or pronoun or adjective that is used as a predicate. Draw a line under each object. Remember that sometimes an object comes in front of the verb.

1. Do you mean me?

2. The sandwiches had been forgotten.

3. This drawer the burglar had overlooked.

4. In the new model there will be several improvements.

5. Kansas became a state in 1861.

6. A year's supply of sugar was the price of this fashionable gown.

7. A steward laid three extra forks at my place.

8. On the grave lay a wreath of pansies.

9. The spicy flavor of this ketchup is the reason for its popularity.

10. The end of the story seemed idiotic to me.

11. "Economy" will be the slogan of this firm during the coming year.

12. The nurse felt his pulse.

13. Gilbert could not tell the difference between *dining* and *dinning*.

14. After lunch I felt more comfortable.

15. Franklin had been a cadet at West Point for two years.

16. In the charge of a less skilful doctor I might have become a chronic invalid.

17. You must spray the blankets with some sort of moth-killing chemical.

18. The thought of his foolishness saddens me.

19. All his spare hours he spent with his collection of medals.

20. Out of the tunnel thundered a train of Pullmans.

Transitive and Intransitive Verbs for Lesson 12

In each sentence there is one verb; draw a line under it. Beneath each sentence write either *Trans. pass.* or *Trans. act.* or *Intrans.*, and give the reason briefly.

Model

Her hair was turning gray.
Intrans. The subject acts, but there is no object.

1. The andirons had been covered with black paint.

2. Miss Anderson painted the andirons black.

3. Mr. Taylor was painting in his studio.

4. Mr. Ferguson called me to his office.

5. The frightened child was calling for help.

6. Cowboys are called "vaqueros" in New Mexico.

7. A cat seems a wicked animal to birds.

8. Of course the problem would appear easy to the teacher.

9. Alfred might have been elected a month earlier.

10. Alfred was elected manager of the basketball team.

11. In 1916 the people elected Wilson again.

12. Artificial silk soon became the fashion.

13. A box of stationery might have been a better gift.

14. Can you grow turnips in such soil as this?

15. Mr. Finney's turnip grew behind the barn.

16. In the surveying camp Michael grew strong and healthy.

17. It will probably turn cold during the night.

18. Will you turn the grindstone for me?

19. Look me in the eye.

20. The grade doesn't look very steep to me.

Additional Exercise in Transitive and Intransitive Verbs for Lesson 12

Underline each verb and write a brief reason why it is transitive passive, transitive active, or intransitive.

1. In his walks on the beach he had collected three bushels of pebbles.

2. Much rubbish had collected in the gutters.

3. Your old clothes will be collected by the Salvation Army.

4. The little sapling has grown into a great, wide-spreading birch.

5. Many Democrats turned Republican in the next election.

6. Turn back the covers every morning.

7. Even a nurse sometimes faints at the sight of operations.

8. Most boys dislike the sight of cretonne curtains.

9. At first the play had been named "Sunshine Alley."

10. The parents named the poor little fellow "Alcibiades."

11. The man at the club window might have been your uncle.

12. There had been two flags at the door all summer.

13. Take a look at this signature.

14. The tree doesn't look like an oak.

15. The ocean is called "Davy Jones's Locker" by the sailors.

16. My friends have never called me "Harriet."

17. At first sight he seems a very modest person.

18. After his graduation he became a clerk in a shoe-store.

19. Don't slow your engine down at the bottom of a hill.

20. Even this dim photograph gives an idea of the beauty of the garden.

Objective Predicates and Retained Objects for Lesson 13

Draw one line under each objective predicate, and two lines under each retained object. Under each sentence write a brief explanation of the construction—for example:

Peevish explains the object, Ned.
Card is retained after was handed.

Some of the sentences do not contain any kind of object.

1. The winner was given his choice of the radio sets.

2. The green bananas made me ill.

3. Because of the foul Theodore S. Jones was declared winner.

4. Theodore was awarded the prize.

5. Nelson was now offered a better position.

6. Bamboo sprouts are considered a delicacy by the Chinese.

7. She named her cottage "Otherwhere."

8. We all thought him a great hero.

9. I was once told a weird story by a doctor.

10. Charlemagne was proclaimed Emperor of Rome in 800.

11. Miss Mabie appointed me chairman of the committee.

12. We were allowed a rebate on large orders.

13. Don't you consider me trustworthy?

14. Ye call me chief.

15. The sergeant called the dog to him.

16. I was taught very differently in the other school.

17. Helen had been taught a different recipe for muffins.

18. The next day I was assigned a much larger stateroom.

19. The ledge was pointed out to us at low tide.

20. They christened the child "Norval."

Indirect Objects and Adverbial Nouns for Lesson 14

Draw one line under each indirect object, and below the sentence write a brief explanation of this sort: "Bought for me," "Told to the girl." (In the sentences are two indirect objects retained after a passive verb.) Draw two lines under each adverbial noun, and below the sentence write a brief explanation of the construction—thus: "Dropped how far," "Weighed how much." Some of the sentences do not contain any indirect object or adverbial noun.

1. The principal of the school gave us our choice.

2. The theater gave its patrons handsome souvenirs.

3. Permission was granted us by the teacher.

4. Scornfully he threw the beggar a coin.

5. The gold cross on the spire is nearly twelve feet high.

6. Could you run an hour without stopping?

7. We had to weigh the trout on postal scales.

8. The new coach has trained us faithfully.

9. Did you come last night?

10. The guide pointed out to us the most famous paintings.

11. The Ladies' Auxiliary served us a splendid Thanksgiving dinner.

12. In the evening a telegram was handed me by the conductor.

13. Excuse me for passing in front of you.

14. I have been waiting a long time for you.

15. The oak plank was almost three inches thick.

16. Mr. Adams had taught the seal a very amusing trick.

17. The baby is now three months old.

18. The mate threw the drowning man a life-preserver.

19. The parcel came two days later.

20. A carpenter could make the children a play-house.

Nouns of Address and Exclamation for Lesson 15

This exercise is very easy, but not quite so simple as you might think. Take pains with it. Draw a line under each noun of address and two lines under each noun used for exclamation. In some of the sentences there are no such nouns; in other sentences there are several.

1. Harry, my dear fellow, have you gone crazy?

2. Hurry up! Time is precious.

3. Oh, joy! Here's ice and salt and everything we need.

4. Let Arthur come too.

5. Careful! Don't trust the railing, lady.

6. Well, well! So you've been round the world.

7. Rubbish! It seems to me, Clara, a pure bluff.

8. Such impudence, ladies and gentlemen! Heavens and earth, my friends! It is intolerable.

9. Beware! You fellows will be sorry if you keep on this way.

10. Wow! What a scorcher that was!

11. Pleasure! A busy man has no time for pleasure.

12. What do you suppose, Alfred, is the meaning of "desiccated"?

13. A word of nine syllables! I don't believe any word is so long.

14. Bert may come if he wants to, David.

15. Come here, Gifford, and you too, Annabel.

16. Why don't you carry the letter, Percy, instead of putting it in the mail-box?

17. Nonsense! There's some mistake, Aleck.

18. See that light! I'll bet something's wrong.

19. Grab it, Bob! Be quick! Hang on to it.

20. The rascals! They've stolen every bit of food, Nancy.

Appositives for Lesson 16

Draw two lines under each appositive noun or pronoun or adjective, and one line under the word with which it is in apposition. While you are doing this work, think how easily you could make a few sentences of the same sort in your next theme.

1. Through the door behind the platform came Judge Carver—a dignified gentleman in a silk robe.

2. At the age of sixteen Jack inherited the whole estate, a fortune estimated at $400,000.

3. I left the keys under the doormat of the gardener's house, a cottage that stood half-way down the lane.

4. Her head was resting on the corner of a fender—a low steel railing—that circled the base of the Franklin stove.

5. She was wearing a pair of silver slippers, dainty and exquisite, with rhinestone buckles.

6. The President of the United States is a victim of office-seekers—helpless and defenseless before the swarm of greedy men.

7. Our first breakfast in Amsterdam seemed absurd—four slabs of cheese, each as big as your hand.

8. The bridge-keeper used a queer device for collecting the toll-money from boats—a wooden shoe on the end of a fish-line.

9. The narrow side-street was a creepy place at three in the morning—silent, dim, and ill-smelling.

10. Here was just the present that would please Sonia—a gold ring hammered out by a Navajo Indian.

11. Dr. Squires, the physician we had always relied on, was away on a vacation.

12. There were only half a dozen buildings at the cross-roads—five untidy shops and a dainty little restaurant.

13. My new boss, a close-fisted, cross-grained Dutchman, was hard to please and always suspicious.

14. Quite a crowd of men used to gather here every noon-hour—freight-handlers and truck-drivers and brakemen.

15. There is one thing that always captivates the women in an audience—a picture of a baby animal.

16. There was a library where the Aztec king gave prizes every year to poets and musicians—a big stone building like a palace.

17. We didn't get much excitement out of "Hooking Crooks," a picture that shows the lowest sort of underworld life.

Antecedents for Lesson 17

Draw two lines under each pronoun and one line under its antecedent. (A few of the pronouns do not have any antecedent.) If there are two pronouns in a sentence, number them 1 and 2, and number the antecedents to correspond.

Notice the semicolons and periods in the sentences. They are not accidents, but necessities. Commas would cause "comma blunders"—the most childish error in high-school composition.

1. The leader gave full explanations; they were not clear, though.

2. Jimmy expected the show to succeed; he didn't realize that it had not been rehearsed enough.

3. Each curtain contained three yards of linen; it reached within an inch of the floor.

4. Hunter says that he will tell the committee something tonight. Do you know what it is?

5. Each new model is thoroughly tested; nothing goes into it by guess or accident.

6. The sugar had hardened into lumps; some were as big as your two fists.

7. Anyone can find his way with this map if he will study it.

8. Mr. and Mrs. Barber had to walk the whole distance; no doubt they wished it was shorter.

9. Two lighthouses guide the vessels—one at Squirrel Ledge, the other on Mouse Island.

10. Leave the old roof on. Lay these "everlasting" shingles right over it.

11. Sit down, Mr. Struve; take a spoonful of the syrup. Isn't it the best you ever tasted?

12. Every pupil ought to provide his own cup.

13. Several persons brought their own knives and forks.

14. Each of the hats has its own special hook.

15. The children kept three guinea-pigs inside the wire mesh; they pushed carrots through it for them.

16. Anyone is free to borrow the skiff and do what he pleases with it.

17. Mr. and Mrs. Fisk were proud of their grandfather's clock; this stood in their reception-room.

18. The clerk showed the girls three collie pups; they bought one of them for fifteen dollars.

19. There was a film of moisture on the asphalt; that was what made us skid.

Puzzling Antecedents for Lesson 17

In each of the following sentences you will find one or two pronouns that are clumsily or wrongly used. Draw a line under these misused pronouns, and over them write the word or the idea that they probably stand for. Be prepared to tell in class how the sentence should be revised. Learn something from this lesson. Learn to make your pronouns (especially *it* and *he* and *they*) refer to definite words.

1. The actors were angry at the people in the audience; they wouldn't applaud them.

2. The stamp was only half stuck to the envelope; it wasn't well sealed, either.

3. The rug had been woven in a hut in Armenia; it was small and dirty.

4. Mr. Cadwell was angry at the conductor because he thought he ought to know what the next station was.

5. At the corner was a frightened old lady; she wanted to cross it, but was afraid. (Did you ever cross a corner?)

6. Miss Carr told Lucy she needed a rest.

7. In this church they never take up a collection.

8. The women were frightened by the torpedoes; they had been placed on the track by the brakeman.

9. The little tree couldn't grow in the thick grass; it smothered it.

10. The mother stood at the rail, holding the girl in her arms, so that she could be seen by the family on the dock.

11. Mrs. Bolton welcomed Mildred most kindly, but she wondered what she was thinking about.

12. At Waverly they stopped and asked some laborers if they could help them.

13. The dances and football games and bridge parties kept his mind from studies: it was ruining his scholarship.

14. The dark spruce trees were outlined against the clear sunset sky; it made a beautiful picture.

15. People sent luxuries to the soldiers with the best intentions, but they were not good for them.

16. Tell us about the seventeen-year locusts, Grandpa; it sounds interesting.

17. You could feel the grains with your fingers; it was all through the oil.

18. Mr. Coles summoned the boy to his office. He wondered what he was going to say.

19. When the bottom of a wave is slowed up by the beach, it makes it rise up in a straight wall of water and fall over.

Expletive *it* for Lesson 18

Underline the real subject of each verb. Many of the real subjects are infinitives or clauses that come after the verb, but in some of the sentences the real subject is *it*. Even if you don't know what the antecedent was in a previous sentence, you may see that *it* is not a dummy, but a real subject referring to something definite. Attack each sentence carefully. Learn something about the uses of *it*.

1. It is mighty pleasant to see you here again.

2. It is rumored that the game has been called off.

3. It was then discovered that one of the planks had warped.

4. It is perfectly ridiculous for him to talk so.

5. It is filled every morning by the grocer.

6. It was a mystery to all of us.

7. It tasted like toast that had been burned.

8. It seems unlikely that the letters were burned.

9. It has been my good fortune to know of many happy marriages.

10. It is no easy job, of course, to fire a heavy engine for five hours.

11. It will stop at Cleveland to take on passengers.

12. It will not be polite to leave so early.

13. It will be strange if we meet them on the way.

14. It will shine if you rub it hard enough.

15. It is doubtful whether you ought to eat lobster.

16. It would have been funny to pretend you were asleep.

17. Isn't it imprudent to keep the key in plain sight?

18. Isn't it a fact that you used to be a bus-driver?

19. Isn't it ready to put in the oven?

20. It is surprising how he forgets.

Impersonal *it* for Lesson 19

A majority of the sentences contain an impersonal *it*, but some of them contain only an expletive *it*, or a personal *it* that refers to some previous word (though we may not know, without the previous sentence, just what the word is). Above every *it* write an abbreviation that shows how it is used—either *exp.* or *impers.* or *pers.*

1. I took it to the watchmaker's to have new hands put on it.

2. Do you think "hoofing it" is an elegant expression?

3. It may be very late before I can find it.

4. It would be well to have it straightened.

5. It was three o'clock before I got to sleep.

6. It will be long before you have such another chance.

7. It is easy for you to make fun of me, but can you crank it yourself?

8. It looks as if it was going to rain.

9. It was almost the middle of May before we planted it.

10. Don't try to lord it over me.

11. It seems to me that it ought to be swept.

12. It was one of those cheerless, drizzly days.

13. You can't have it your own way all the time.

14. They couldn't decide whether it was a snail or not.

15. It isn't known whether he is alive or dead.

16. Sing it once more; it is good to hear an old song.

17. I think that it will be fair tomorrow.

18. It thundered and lightened incessantly from two o'clock till dawn.

19. Take it away and put it back in the oven.

20. It isn't easy to tell whether it will be cold tonight.

Independent Subjects for Lesson 20

Examine each group of words carefully. Draw two lines under each verb and one line under its subject. If there is only one subject and verb, the group of words is a correct sentence. But if there are two independent statements not joined by any conjunction, a period and a capital letter should be inserted.

1. At each corner of the room a heavily-armed guard was stationed.

2. On every wall of his office were glass cases, they were full of minerals and stuffed birds.

3. The bed was all made, it had not been slept in.

4. In a clean, airy room, of course, it is not much needed.

5. After so much cold, damp weather it was pleasant on the hot desert.

6. We could see the old stain, it still looked fresh.

7. Mrs. Winter couldn't endure the odor, it suggested faded flowers.

8. Next morning Mrs. Marquis seemed cheery again, she had forgiven us for our rudeness.

9. The tulips make a brilliant patch of color in May.

10. We never understood Mr. Davis, he seemed very glum most of the time.

11. We couldn't understand the picture, we couldn't see any point to it.

12. Fellows, this is no time for pretty words, you must look the facts in the face.

13. Through an ingenious arrangement of two little mirrors and a tiny electric bulb you can see far down the patient's throat.

14. Every one of us had the same thought, it wasn't a pleasant thought, either.

15. The balloons cannot be steered, they simply drift with the wind.

16. Boys seldom think much about the colors of their clothes, girls are very sensitive to color.

17. Don't think of such a thing, it isn't necessary.

18. In such a restaurant as this—a rather fashionable place—your flannel trousers seem unbecoming.

19. The hydrant was rusty, it couldn't be opened.

20. In spite of all my hard labor on the brass knocker, it looked pretty dingy.

ADDITIONAL EXERCISE IN INDEPENDENT SUBJECTS FOR LESSON 20

Draw two lines under each verb and one line under its subject. Then decide whether the sentence is correct as it stands or whether you must insert a period and a capital letter.

1. The hills of gravel, in the midst of the prairie, were a complete mystery to us children.

2. The hills were composed of gravel, they stood in the midst of the prairie.

3. The hills were steep, gravelly and decidedly mysterious.

4. Don't applaud yet, it isn't the right time.

5. They won't go out this stormy night, they are afraid.

6. Miss Devin hadn't heard of a holiday, it was news to her.

7. During the intermission between the third and the fourth quarters it was moved over to our side of the field.

8. Ducky Hart was completely disgusted, everything seemed to be against him.

9. Mrs. Young didn't want to stop, she was having remarkable luck.

10. The rock was beginning to topple, the engineer gave a loud, warning yell.

11. I didn't see it, was it green?

12. The signal is against us, isn't the trolley stopping?

13. Why, man, I could see it, where are your eyes?

14. Why, you poor thing, aren't you hurt?

15. The men at the ringside, tough sports from the West Side, were very much disgruntled at the mildness of the fight.

16. We haven't the ghost of a show, our men average fifteen pounds lighter.

17. You must keep out, you have no right in here.

18. It is cold, it hasn't been near the fire.

19. The clothes were ridiculous, they were flashy and shoddy.

20. Some men always want to joke with a waiter, they will ask for impossible food or African drinks.

Adjectives for Lesson 21

Under each sentence write the adjectives, and after each adjective write the word that it modifies. Do not include the possessive pronouns like *our* and *my*. In each of the first ten sentences there are two adjectives.

1. This news is official.

2. Both pages of the theme were full of errors.

3. The constant rattle made me nervous.

4. I think the other way would have been easier.

5. Mr. Curtis, fresh from the dip in the pool, was in high spirits.

6. An insurance policy provides against sudden loss.

7. Do you enjoy the new radio set?

8. The trolley company is fighting for a ten-cent fare.

9. Our furnace is very convenient; it keeps the house warm without roasting us.

10. The house remains warm through the whole night.

In each of the following sentences there are three adjectives.

11. The newspaper reporter asked us many questions; he seemed very inquisitive.

12. At the present rate of consumption, these wells will be exhausted in six months.

13. A wise camper will take breakfast food and laundry soap.

14. These buildings will become uninhabitable after a few years.

15. The coach, anxious for the success of the play, made a bitter speech and called us lazy.

16. Firewood had become so scarce that some people paid two hundred dollars a cord for it.

17. Sylvia, quite unconscious of any difference, treated each one alike.

18. No olive tree could be made into a telegraph pole.

19. One school may be very different from the next one.

20. The second sparrow, less timid than the first one, ate out of my hand.

Adjectives for Lesson 21

Under each sentence write the adjectives, and after each one write the word it modifies. Notice the predicate adjectives, after such verbs as *look, taste, grow*. Do not include the possessive pronouns. In each of the first ten sentences there are either three or four adjectives.

1. This twentieth century needs iron mines and rubber plantations.

2. Future centuries may not have faster transportation for heavy freight than we have.

3. Other pupils, more clever with their hands, could learn some trade.

4. Several times I felt unsteady, but gradually I grew braver.

5. An over-ripe banana looks unpleasant, but is more wholesome than a hard one.

6. A summer hotel, open for only two months of the year, has to charge high prices.

7. You may find the sweet taste disagreeable, yet the children consider it delicious.

8. What made the history lesson pleasant was the frequent vivid descriptions that the teacher gave.

9. Totem-poles—hideous to us, but sacred to the Indians—were to be seen at every landing.

10. This curious chief—so slow in thinking and so quick in acting—was a puzzle to the traders.

In the rest of this Leaf you may find a sentence containing only one adjective, or a sentence containing as many as five adjectives.

11. Many country roads nowadays are excellent.

12. Poor Miss Watkins had been miserly for fifty years; she had been getting herself free of a large debt.

13. My advice to girls and men who want to succeed in our company is always simple: Be loyal.

14. When your engine does not run perfectly, the chances are strong that your carburetor is imperfect.

15. We saw the priest on the top of the temple whirl around and swing his club against the huge drum that hung near the fire.

16. There, to our intense surprise, stood Valesca, cool as an icicle and pretty as a ripe peach.

17. I was thirsty, and I was sore, and I knew that I appeared ridiculous.

18. Mr. Ayres had been kept busy with telephone calls, and had had no time for recreation.

19. The surface was smooth, but for some reason it looked rough.

20. I should have been glad to help you if I had been able.

Adverbs That Modify Adjectives and Adverbs for Lesson 22

Draw two lines under each adverb that modifies an adjective or an adverb. Draw one line under the modified word. In each of the first five sentences there is one adverb that should have two lines under it.

1. It feels rather cold to me.

2. Aren't you somewhat hasty?

3. It was extremely kind of you to offer help.

4. You write too rapidly.

5. The next sentences will be much harder.

In each of the next five sentences there are two adverbs that modify adjectives or adverbs. Write each one under the sentence, and after it write the word that it modifies.

6. Mrs. Chester is now very much better.

7. She is quite ill, but almost free from pain.

8. I am deeply grateful; I thank you most sincerely.

9. Yes, it is long enough, but it is all full of knots.

10. These are remarkably fine oranges; I suppose they are more expensive.

In the rest of the exercise a sentence may contain two or three adverbs that modify adjectives or adverbs.

11. The least valuable present in the show-case cost a small fortune.

12. The weather was truly marvelous; there was rain only once, and this caused scarcely any inconvenience.

13. If she feels even slightly uncomfortable, she calls a doctor.

14. Martha handed me a bathing-suit that was scarcely dry.

15. There is barely enough coffee for breakfast.

16. There is too much sugar on my cereal.

17. Some high-school students are too careless to learn the spelling of the little adverb *too*.

18. But it is not quite fair to blame them if they have not been warned that *too* is the most difficult word in the language.

19. Why any half-way intelligent student should misspell the little adverb so often is a very great mystery.

20. If a student was even slightly ashamed of this very childish ignorance, he could learn to put two o's in the adverb *too*.

Adverbs and Predicate Adjectives for Lesson 23

Draw one line under each predicate adjective and two lines under each adverb that comes after a verb and modifies the verb. Do not mark any other kind of adverbs or adjectives.

1. The cake looked good, but it hadn't been flavored well.

2. I felt fine, and still I couldn't walk well.

3. For half an hour the engine ran finely, but then it began to go badly.

4. The signs looked bad to me, but Herbert thought they were good.

5. I can't sing well unless I am feeling well.

6. The soup tastes good to me. Why do you smell it so suspiciously?

7. This meat smells suspicious to me. Has it been standing long in the kitchen?

8. For several days the weather had been bad; the radishes were not growing well.

9. His health seems good, yet his food doesn't digest well.

10. The music sounds good to me, though I can't hear it well.

11. The next afternoon we were all feeling fine, so that the food tasted good to us.

12. The coat fits finely, but the trousers don't hang well.

13. I like my room pretty well, but the view from it isn't good.

14. You can't play well if your health isn't good.

15. The steak tastes good; it suits me very well.

16. We were getting on finely until Larry hurt his hand; then our prospects looked bad.

17. You feel good if you have studied well.

18. The cheese doesn't smell good to boys, but men like it well.

19. He talked well about doing his duty, but his actions didn't seem dutiful to us.

20. All summer our minds stay idle, so that they become rusty by fall.

Distinguishing Adjectives and Adverbs for Lesson 23

Draw one line under each adjective and two lines under each adverb. Number each underlined word. Then put the same number, with a ring around it, over the word that the adjective or adverb modifies. Even when this arrangement brings two numbers over the same word, your meaning will be clear.

1. The unmannerly clerk looked at me sourly.

2. The lovely flowers looked silly in his pipe.

3. The bulldog at the gate seemed rather surly.

4. The cowardly fellow grew lonely in the woods.

5. The curly maple grew rapidly.

6. Finally the fog lifted; we got along finely after that.

7. I surely feel fine this morning.

8. Does the milk in this bottle smell good to you?

9. A person is unable to smell well if he has a cold.

10. Somehow a bran muffin tastes unpleasant to me.

11. The muffins will be more mealy after they have cooled.

12. The kitten merely tasted the milk disdainfully.

13. A building becomes unsightly if it stands empty.

14. Amos stood up and shouted loudly.

15. Any noise sounds louder at night.

16. The news certainly sounds good to me.

17. The saintly minister felt a brotherly interest in the boy.

18. I felt peculiar in such surroundings.

19. The rascally porter played an unseemly joke on the conductor.

20. The arch looks good by moonlight, but in the daylight it appears unshapely.

Independent Adverbs for Lesson 24

In each group of words below there is one independent adverb. Find it and draw a ring around it. Find each verb in the group and draw two lines under it. Find the subject of each verb and draw one line under it. Then you can see whether the group contains one statement or two statements. Whenever there are two statements, the second beginning with an independent adverb, insert a period and a capital letter.

1. Patrick had a splitting headache, however, he kept at work.

2. This building was formerly a barn, now it is a bowling-alley.

3. About nine o'clock we reached Bethany, here there was a long detour.

4. The cut on my thumb is now healing rapidly.

5. The expensive sweater, a gift from Aunt Carrie, was still lying in its tissue-paper wrapping.

6. The sweater was expensive, still Aunt Carrie paid the price without a murmur.

7. My father was not allowed to see the operation, consequently he imagined all sorts of things.

8. I have to pay athletic dues, also I have to subscribe to the school paper.

9. The tug-boat gave four short whistles, then our ferry-boat turned to the right.

10. First the position was offered to Mr. Noble, then to Mr. Brown. (Don't supply any words in this sentence; don't argue about what the author *might* have said.)

11. Next I looked behind the pile of trunks, there lay the child fast asleep.

12. For two months we lived at Portland and for three months at Seattle, finally we settled down in Tacoma.

13. It was a great risk, nevertheless we decided to take the chance.

14. But we have last month's bills to pay, perhaps you have forgotten them.

15. The wind would bang the shutters at night, sometimes it would blow the screen door open.

16. I saw a column of white smoke rise from the roof, soon it turned black, with big, red sparks in it.

17. We had not won a single basketball game, accordingly there was a great deal of complaint among the students.

18. In spite of Mr. Lyman's testimony there never was any reason to suspect the cashier.

19. The spark-plug was dirty, moreover it was defective.

20. I never heard of such an accident, indeed I don't believe this story.

Additional Exercise in Independent Adverbs for Lesson 24

Draw a ring around every independent adverb, two lines under each verb, and one line under the subject. Decide whether the group of words is a correct sentence as it stands, or whether you ought to insert a period and a capital letter.

1. The whole herd of cattle was driven inside this fence, then the unbranded steers were sorted out.

2. The house seemed empty, however, we watched it closely all night.

3. Mr. Waterbury was a most skilful polo-player, also he was somewhat of an art critic.

4. At the outer end you will need heavy braces, here the strain will be slight.

5. She grumbled at the food and the deck-chairs and the reception-room, finally Mr. Orne despaired of pleasing her.

6. The cook, in his galley below the deck, had meanwhile been heating a great tub of water.

7. Don't take it so seriously, there is nothing to worry about.

8. The surgeon was rolling up his sleeves for the operation, meanwhile the clamor outside increased.

9. The picture of a pup on guard in front of the furnace door is surely an attractive one for an advertisement.

10. At eight o'clock this morning he seemed bright and talkative, a little later he seemed weak and nervous.

11. The bulldog was on guard at the door, surely no thief could enter there.

12. At his lunch time an hour later he seemed to have no appetite whatever.

13. The beautiful coloring on the cover suggests beautiful ideas inside, therefore people buy the magazine.

14. The wheels made a few revolutions, then they stopped.

15. I used to prefer an electric light over my desk now I use a kerosene lamp.

16. The trousers were very cheap, still they were durable.

17. In the corner, behind the worn and faded arm-chair, stood his great-grandfather's clock, still an excellent timepiece after a hundred and fifty years of service.

18. It was a hundred and fifty years old, nevertheless it kept excellent time.

19. You have no money, possibly you are forgetting that fact.

20. A single thread was broken, hence the stocking was worthless.

Prepositional Phrases for Lesson 25

Find each preposition and its object, and write the phrase below the sentence. Then find the word that it modifies and write the word in front of the phrase—thus:

For information, if you are interested, write to us.
write for information write to us

In each of the first seven sentences there is one phrase.

1. In the trolley there were only three persons.

2. From the attic window you can see Rincon Hill.

3. He dived down deep and came up under the boat.

4. At noon the factory whistles make a noisy chorus.

5. For some reason Ada disliked him very much.

6. Without a word he threw the dollar-bill away.

7. Toward morning the clouds settled down again.

Each sentence on the rest of the Leaf contains two phrases.

8. Some time during the night there must have been an accident on this corner.

9. Much to my surprise, he went along with us gladly.

10. Through a mile of solid rock engineers cut a perfectly straight and level tunnel.

11. From May until August most Atlantic travelers are eastbound.

12. Wait near the waterfall among the tall ferns.

13. Shortly after supper we came in and sat by the fire.

14. Once or twice he rolled over, but he always kept a hand on the parcel beneath his pillow.

15. You had better stay with us over night.

16. The dog refused to come into the house till night.

17. By midnight the rain began to pour in behind the blinds.

18. Within a few minutes a stream was running across the floor.

19. Above the roar we could hear the hail rattling against the roof.

20. At 96th Street an ambulance came suddenly around the corner.

Prepositional Phrases for Lesson 25

Below each sentence write the prepositional phrases, and in front of each phrase write the word that it modifies. In each of the first five sentences there are two phrases.

1. In my boyhood we knew nothing about gasoline engines.

2. On my farm during the winter the hens won't lay a dozen eggs a week.

3. From Sharon the road turns west toward Crawfordsville.

4. With a yell he leaped through the window.

5. At last I am ready for you.

In each of the rest of the sentences there are either two or three phrases.

6. By this time we were above the trees and could look across the gulch.

7. Beyond the meadow, along the edge of the woods, was a cornfield.

8. She dived off the bank into the icy stream and swam around the stake.

9. Before dinner I saw the spade leaning against the alder-bush.

10. Underneath the seaweed, among the slimy stones, grows some beautiful moss.

11. The trail goes up Franklin Creek, over the ridge, and down the Lillingston valley.

12. Since that day I have never been to Atlanta.

13. Till almost sundown the train was running past those strange red cliffs.

14. Instead of the regular sermon he gave an informal talk on heroism and told many stories about heroes.

15. Without him I could not have found my way through the crooked streets.

16. Sit beside me and put a pillow behind your back.

17. Right below us was a rowboat with the name "Alicia" on its bow.

18. Inside of five minutes we were aboard the train.

19. A cold chill ran down my back and around my stomach.

20. With much difficulty he crawled between the trees and groped his way to the ravine.

Phrases in Composition for Lesson 26

Write each preposition and its object below the sentence; in front of this phrase write the word that it modifies. You will find a few phrases used as nouns (described in Lesson 25); briefly explain the construction of each by writing something of this sort: "Under house, obj. of from." Remember that the purpose of Leaves 38 and 39 is not merely to keep you busy, but to give some useful knowledge for composition.

1. Just between you and me, I think he had hidden under the porch.

2. For them and me the cook had prepared nothing but a small meat pie.

3. With Mr. Grove's help we made the stage look like a front yard.

4. On the high notes the soprano's voice sounded like a violin.

5. Behind the door, on a curtained shelf, lay a loaded revolver.

6. Behind the door would be a good place for the broom.

7. Between my brother and me there had always been a deep affection.

8. Until after our silly quarrel I had admired him.

9. With Alfred at the wheel in a red hat, we attracted much attention.

10. From the earliest days the humble muskrat has been important in Canada's fur trade.

11. Between Mr. Carlson and him there had been a private agreement about my wages.

12. Like lightning from a clear sky came the news of her serious illness.

13. Upon them and us the news fell like an avalanche.

14. With her sat her niece, who looked remarkably like her.

15. Between her and me there is all the difference in the world.

16. For the horses and us there was only one box-car on the side-track.

17. Around Herb and me the deer-flies settled in hundreds.

18. At that moment Norman felt like a trout in a gold-fish bowl.

19. With such an example before us we can do better.

20. With the score seven to three in our favor it looked like a victory for us.

Phrases in Composition for Lesson 26

Write each preposition and its object below the sentence; in front of this phrase write the word that it modifies. Some of the sentences contain awkward prepositions; make brief comments on these—for example: "Retained, but sounds clumsy." "The pair of ons is absurd."

1. The clock in the hall is the one that we go by.

2. On the post was a ring that I could tie the rope to.

3. On the closet door is a natural place to attach it to.

4. With so many people aboard a small boat there is a good chance for an accident.

5. After our walk we couldn't imagine where the other fellows were at.

6. With us in the lobby sat several other parents with their children.

7. With all these improved roads Lincoln County can't have much money for paying teachers with.

8. With perfect self-confidence she mounted the platform and explained what the money was used for.

9. She tried to talk like Southerners, but without any skill to imitate them with.

10. Between the gambler and him sat the passenger whom we were talking about.

11. It felt like a pebble, but that seemed impossible to Elisha and me.

12. Between the first-class passengers and us there was much joking over the iron gate.

13. Why do you want to ask me about it for?

14. It never occurred to the dressmaker and her to ask what the sash was made of.

15. Like a good sport he admitted that he had been wrong.

16. We had to drink our coffee with milk without any cream in it.

17. Where do you suppose the Allens were at when we went past their house last night?

18. In the dim light the cloth looked to me like linen.

19. Can't you play with a kitten without a desire to hurt it?

20. It looks like them, but in all probability it isn't they.

Independent Adverb Phrases for Lesson 27

Examine each group of words carefully; draw two lines under each verb and one line under its subject. (Remember that words like *to weep* and *to pick* are not verbs.) If there is only one subject and verb in the group, it is a proper sentence. But if there are two verbs, each with its subject, and if there is only an adverb phrase between these two statements, the group is a sentence-error. Correct every sentence-error by inserting the necessary period and capital letter. (Or you may use semicolons if the teacher permits.)

1. The two ladies were very doleful, in fact they were ready to weep.

2. I had always wanted to pick an orange from the tree, at last my wish was coming true.

3. To me she seemed affected, at least she wasn't quite frank and natural.

4. I didn't like her, to me she seemed affected.

5. At eleven o'clock the supply of gasoline was low, by noon it was all gone.

6. Sometimes the mackerel run at night, in that case the fishermen get no sleep.

7. Mrs. Harkness was, in fact, a true lover of good music.

8. The letter from the San Francisco lawyer reached me at last in a Shanghai hotel.

9. The letter from my grandmother was long delayed, at last it reached me in Madrid.

10. We grew fond of John Putmun, in spite of his sulky moods we liked him.

11. After a great deal of argument in the committee-meeting we voted to have the banquet in spite of the lack of interest.

12. There was some angry debate in the committee-meeting, after two hours of arguing we voted the motion down.

13. The chairman called for remarks, at first no one responded.

14. The road is good to Winsted, from there it is only passable.

15. The short wave has been found more useful, over long distances it is more accurate and economical.

16. The shorter wave-lengths gave much better results over great distances than the long ones.

17. In London the traffic is on the left side of the street, in Paris all traffic is on the right.

18. There was a good deal of noise about nine o'clock, during the rest of the night everything was silent.

19. Everything was as still as death during all the rest of that strange night in Ventura.

20. In the woods we were fairly comfortable, beyond the shade of the trees we suffered from the heat.

Active Participles for Lesson 28

Draw two lines under each active participle, and number it. Then ask, "Who or what——?" putting in the participle. The answer is the word that the participle modifies. Draw a line under the word and number it correspondingly. If two participles modify the same word (as in sentence 2), draw only one line under the word. In a few cases you will find that a participle "dangles"—that is, modifies in a wrong way. Mark these "dangling." In each of the first ten sentences there are two participles.

1. The heavy truck, cutting the protruding corner at high speed, started the trouble.

2. Some leading citizens, growing suspicious, called a meeting.

3. Wishing to know more definitely about the cotton crop, Mr. Lucan took long drives among the outlying farms.

4. Looking toward the bright sun, the photograph of me was very scowling.

5. Mr. Hawkins was scowling at me, suspecting that I had made the squeaking noise.

6. Horace, having prepared the breakfast himself, did not enjoy her drawling comment on the coffee.

7. The slope, being damp, was exceedingly slippery and dangerous for speeding drivers.

8. Investigating the cause of the collision, it was found that Mr. Perley, trusting the other driver, had not slowed down.

9. Next morning Mr. Tufts, opening the envelope at the breakfast table, saw the interesting clipping.

10. Swinging the heavy jug up on to his left elbow, he showed us how to drink the gurgling contents.

In each of the following sentences there may be from one to three participles, or there may not be any.

11. Having seated herself calmly on my porch, the book-agent began her overpowering sales talk.

12. I had a queer feeling when the filling suddenly dropped out of my tooth.

13. Feeling nervous about Tim, I prepared to search for him, filling my canteen with coffee and putting some bandages in my pocket.

14. The twins stopped in front of the post office, wondering what the excitement was all about.

15. Wondering what the excitement was all about, it was natural to stop at the post office and inquire.

16. Encouraging me with a nod, Flora pointed to the hanging lamp and, smiling, asked if I was afraid of it.

17. There was no shelter except overhanging cliffs, reflecting the blazing heat of a tremendous log-fire.

18. My husband was a laborer in the mines, working with his pick through the day and gambling away his earnings at night.

Passive Participles for Lesson 29

Draw two lines under each passive participle and one line under the word it modifies. Number each participle and its modified word with the same number. In each of the first ten sentences there are two passive participles.

1. Please bring me two boiled eggs and some buttered toast.

2. Words spoken in anger are like guns shot off in the dark.

3. Archie's watch, bought with money earned by selling papers, was precious to him.

4. A high wind blew the powdered snow from the more exposed places.

5. Stung by these brutal words, he threw the folded paper into the fire.

6. A knife stuck in a crack held the battered door open.

7. A band of deer, driven by the icy wind and bewildered by the blinding snowstorm, had sought shelter in the ravine.

8. The stragglers leaped along the tracks left by those ahead, never leaving the course chosen by the leader.

9. The old clothes gathered by the Salvation Army were on a wire strung across the room.

10. Struck by his queer remark, I stooped and examined the worn doorstep.

In each of the rest of the sentences there are either two or three passive participles.

11. Flowers were everywhere—wound around the pillars, fastened to the walls, strewn on the floor.

12. Money won in a lottery and spent for fur coats is not doing much good in the world.

13. Startled by the crash, Miss Spalding fumbled wildly at the bolted door.

14. An unusual rug, woven from linen rags and bound with haircloth, was spread in front of the hearth.

15. A six-wheel trailer, towed by a tractor and equipped with screw-jacks, was used to haul the 25-ton transformer.

16. The children, excited by the talk about Santa Claus, paid little attention to the popcorn hung in festoons or to the tinsel thrown over the branches.

17. The parcels sent by express arrived with their wrappings much torn.

18. Next summer the lost hammer was found, trodden into the dirt thrown out by a gopher.

Sentence-Errors with Participles for Lessons 28 and 29

Examine each group of words to see whether it contains a verb and is a true sentence. If it is, mark it "Correct." But if it is just a verbless bunch of words attached to a participle, supply a verb and any other words necessary to make a sentence.

1. Cutting the rotten spots out of the potatoes.

2. All speckled with the most beautiful rainbow-colored dots.

3. Being bothered by the noises made by the children playing Indian, Mr. Pettibone tapped on his window.

4. Not being troubled very much by the clatter of the typewriters and the roar of the elevated trains.

5. Hearing the blast quite distinctly, but not knowing in what direction it was.

6. Thrown a hundred feet in the air by one small piece of dynamite.

7. A small red house standing between two ancient cedar trees.

8. Miss Wells, paying no attention to his plea, turned down Van Buren Street.

9. Not feeling sure about the right turn at the crossroads, I hailed a small boy.

10. Glancing up from the bill of fare and looking at me in a challenging sort of way.

11. All equipped with a lathe, band-saw, hundreds of tools, and a very long work-bench.

12. Hidden under a mass of tumble-weeds blown into the corner by the wind.

13. There, calmly seated in my section, was a very large woman, fanning herself violently.

14. Across the road from this filling-station, built on cement piers and painted a brilliant blue.

15. A little way beyond Chatsworth Park, perched on the top of a great pile of rocks.

16. Leaning her cheek on her hand, gazing into the fire, she asked me a second time.

17. The long-lost opal ring, sucked into the vacuum cleaner and found by a garbage-picker.

18. Taking care of a tea-room in Maine during the summer and managing a gift-shop in Florida during the winter.

Nominative Absolutes for Lesson 30

In each group of words there are one or more nouns or pronouns that are used absolutely. Underline them. Some of them are correctly used, set off by commas or dashes; and some of the groups contain one or two correct sentences. But in some groups the absolutes form sentence-errors. Alter the punctuation of these, so that the group will be a correct sentence.

1. Stark was standing by the mantel when they began, his elbow resting on the shelf.

2. The clock having struck twelve, the music stopped. Mrs. Gray bade us good night.

3. The merry dancers grew hushed at once. Mrs. Lowe having sent up a request for silence.

4. For a moment we were all too astonished to speak. The masked man with his two revolvers having acted his part of the joke to perfection.

5. Standing in the doorway—the sixteen-foot rod in his hand, the cork helmet on his head, the wading-boots covering his thighs—he seemed to me a mighty hunter.

6. The decorations on the cabin porch were all that tenderfeet could have wished. Antlers being used for hat-racks, wild-cat skins serving as rugs, and eagle-wings adorning the walls.

7. His train being now almost two hours late, he knew that he could never make his connection in St. Louis.

8. The view on the left was very different. The country stretching flat and sandy and dreary to the horizon.

9. A tall young man stepped out of the car and eagerly ran up the steps to the terrace. His eagerness being due, probably, to the invitation from Alicia.

10. The shop-keeper drew out from the pile of swords an Italian fencing-foil. The blade all nicked and the hilt battered and rusty.

11. Two elderly gentlemen sat down next to us, their old brown coats buttoned close under their chins. The twilight air was growing cool.

12. I shivered under the pair of thin blankets. The early morning air being chilly at this high altitude.

13. Nelson had an uneasy feeling about the dinner. The date being Friday, the 13th, and his ticket being number 13.

14. No news of the reckless hunters having reached us for over a week. We decided to send out a search-party.

15. I had to kick my heels in that lobby for forty-five minutes. The thought of the interview making me sicker every minute.

16. I had to direct the letter in care of her lawyers. Her address in Cleveland having gone from my memory entirely.

17. The storing of natural ice in ice-houses no longer being profitable. Hundreds of the huge buildings are now rotting all over the state.

18. Cressie and I slipped out of the room without being noticed. Our parents having got into a long and heated debate about "taking partner out on such a bid.

Gerunds for Lesson 31

Underline each gerund. Above it write, in neat letters, its construction as a noun—for example: "Object of *after*"; "Pred. nom. after *is*." In each of the first five sentences there are two gerunds, but no participles.

1. We could hear the whirring of the locusts and the booming of the prairie-chickens' wings.

2. Losing your way in the woods on a cloudy day is like being at sea without a compass.

3. Quitting now would be throwing away all you have earned.

4. Before starting he took time for shining his shoes.

5. By creeping under the trees and forcing his way through the prickly juniper bushes he found the abandoned road.

In each of the next five sentences there are two gerunds and one active participle.

6. Wishing to stop his complaining, I asked him about his own way of treating disobedient dogs.

7. Without saying another word—being afraid of angering him—I closed the door.

8. Mr. Stewart believes in saying friendly, encouraging things, but not in giving help.

9. On leaving the market I saw a man signaling to me by putting his hands on his head.

10. I don't believe in a man's acting as if he was proud of himself for giving me a beaming smile.

In each of the rest of the sentences there may be as many as three gerunds, or there may be none.

11. A peasant was afraid of being shot; he had been accused of having sold vodka.

12. Hunter was quick at kicking a punt, but slow in getting down the field for recovering one.

13. Mentioning the name of a perfume in a story in a magazine having such a big circulation would be free advertising.

14. Trimming the low branches is a way of forcing a growing tree to put out top branches.

15. The only preparation required is adding a little water, bringing it to a boil, and letting it simmer a few minutes.

16. She sat in her arm-chair, looking out at the sparkling river flowing at the foot of the slope.

17. Without thinking of the danger I rushed at the closing door, hoping there would be a way of blocking it.

18. Stop talking about having spent so much money and begin earning a little.

Sentence-Errors Caused by Gerunds for Lesson 31

Examine each group of words to see whether it contains a verb and is a true sentence. If it is, mark it "Correct." If it is a verbless clump of words connected with a gerund, turn it into a real sentence by supplying a verb and any other words that are needed. Be on your guard against active and passive participles that are not verbs.

1. Riding five hours in such a swaying, jolting little car furnishes a good deal of exercise.

2. After learning all about the three kinds of verbals and the phrases formed by prepositions.

3. His peculiar way of lifting his left eyebrow and screwing up the left side of his face several times before replying.

4. By exchanging ideas and giving information free to all members.

5. It is like finding the word "sterling" on a choice piece of silver or the signature of a master on a beautiful painting.

6. In spite of her seeming so shy and reserved at our first meeting.

7. A little coaxing by his friends and some encouraging yells from the audience.

8. Eating nothing but one doughnut for breakfast and two pieces of pie for lunch was reducing his strength to the zero point.

9. Just for the sake of keeping on good terms with him and preventing any bad feelings between our families.

10. For four days I had been carrying the pink letter without daring to mail it, and the yellow letter for a week.

11. Instead of being frank with me and letting me know the reason for disturbing me.

12. On thinking the matter over, I wrote an application for a position as private secretary, not claiming to be a stenographer.

13. Immediately upon receiving the telegram my last hope of being sent to Panama vanished.

14. Two days later, on account of the constant rushing and worrying about getting the shipments off on time.

15. In case of his doubting your word and asking to see some letters of recommendation.

16. Considering it just another of his tricks for scaring me into making the agreement.

17. Immediately upon hearing the gong and seeing an ambulance go by at sixty miles an hour.

18. According to all the newspapers during the past week, the storms along the Jersey coast have been violent.

19. Instead of doubting my word and refusing me an interview, he invited me to his inner office.

20. Because of the constant creaking and groaning of the water-tank all day and all night.

Noun-like Infinitives for Lesson 32

Every infinitive on this Leaf is in one of four constructions: subject, predicate nominative, object of a verb, in apposition. Underline each one. Above it write its construction in small, neat letters. In each of the first five sentences there is one infinitive.

1. To seal a letter of introduction is a bad blunder.

2. It was hard to keep from skidding.

3. What do you wish to do?

4. My plan is to hold a mass-meeting.

5. That seems queer—to pay a bill without looking at it.

In each of the next five sentences there are two infinitives.

6. I can't bear to hear him talking; I want to leave the room.

7. It would pay you to drain off all the old oil and put in this new kind.

8. All you need to do is to drop me a line.

9. He begged to see the diary and to be allowed plenty of time for reading it.

10. We refused to pay for the lantern, because it seemed to have been damaged in the mail.

11. It was a relief to get off the train at Florence and walk to the hotel.

In each of the following sentences there may be as many as four infinitives, or there may not be one.

12. Not to give help at such a time would look as if you loved to be stingy.

13. I managed to gulp down a few bites of food and drink a little milk, but it was hard to keep back the tears and act naturally.

14. To some of us it seemed a very thrilling story, but others thought the end was too flat.

15. At Easter the children are allowed a special privilege—to roll eggs down the long, grassy slope.

16. One way of making him ashamed of himself would be to ask him to help you out of trouble.

17. Mr. Shipley suggested another way of outlining the theme: to begin with the clap of thunder, and then explain why it terrified me so.

18. It's wise for a young man to think about his work, not to worry about wages.

19. Well, think of a doctor's life—to visit patients all day, and then at night to be routed out of bed three times.

Sentence-Errors with Infinitives for Lesson 32

Examine each group of words to see whether it contains a verb and is a true sentence. If so, mark it "Correct." But if it is merely a cluster of phrases and verbals around an infinitive, supply a verb and other words necessary to form a complete sentence. Use different ways of forming sentences; in some of the groups supply a noun with which the infinitive can be in apposition.

1. To be at the very front of the great steamer and see the steel bow cutting through the waves was a thrilling sight to Emil.

2. To carry all these packages of various sizes and weights through the storm without getting them wet was a problem.

3. To see the prospect of earning twice as much money by taking a job as a truck-driver.

4. To put on a clean starched collar every morning of his life and seat himself at a mahogany desk before nine o'clock.

5. But listen to the other program—to sleep in your overalls and boots, and never put on clean duds from one week's end to the other.

6. To have money to take a long, leisurely trip around the world.

7. That is not my idea of a good time—to sit on the piazza every forenoon, pound a golf-ball every afternoon, and dance every night.

8. A queer time to ask me for money to pay your athletic dues.

9. All about how to raise a thousand dollars for the Sunday School and how to help the Salvation Army.

10. Nothing to do but to watch the people coming and going along the sidewalk.

11. There are several jobs that need doing at once: to take off the shutters, to trim the hedge, to call the electric-light man, etc.

12. To keep account of all money received from dues and to pay the bills by signing the checks of the club.

13. And not to forget to put out the lights and lock all three doors.

14. The expenses for hotel rooms and theater tickets run high—not to mention taxi fares and high-life dinners.

15. To say nothing of the beautiful trees and broad lawns and the view of the lake.

16. Another way to learn the names of all the different flowers and shrubs and trees.

17. Without any reason whatever to suspect me of knowing anything about the party.

Infinitives That Modify for Lesson 33

Underline each modifying infinitive. Beneath the sentence write the word that it modifies and after the word write a preposition and a gerund that show how the infinitive modifies. For example, if the sentence were "It's hard to tell the best way to turn," you would not underline *to tell*, because it is the subject; you would underline *to turn* and would write under the sentence "way of turning."

1. Don't you want a couple of blankets to spread on the ground?

2. The Wright brothers hired friends to sell their weekly paper.

3. It's easy to see that you have a favor to ask.

4. Are you afraid to tell me?

5. Mrs. Boardman was not sufficiently excited to ring the fire-alarm.

6. It wasn't easy to find a truck to deliver the supplies.

7. Our North Pole Oil is specially made to meet the problem of winter lubrication.

8. In August you will find screens necessary to prevent flies from swarming into the cottage.

9. Rosalie came around the house to see who was making so much fuss with the ax.

10. Since there was no good place to stop over night, we had to make the run in one day.

11. The pistol was small enough to hang on his watch chain, but big enough to injure his thumb.

12. The milk was too thin to make cold oatmeal look appetizing.

13. We can't afford to buy solid silver to use in a hotel.

14. I have no time to waste in picking berries to make a pie.

15. When he was too old to carry mail, he got a contract to keep our sidewalks free of snow.

16. To make sure of a large attendance we put up big posters in the corridors.

17. The captain, to quiet the fears of some of the nervous passengers, gave orders to run at half speed.

18. To show us how practical grammar is, Miss Dean read from our themes several sentence-errors made with infinitives.

19. Mr. Yarrow had the courage to give an order to break camp at once.

20. The chairman, to prove that he was impartial, called on me to state my objections.

Agreement of Subject and Verb for Lesson 34

All the verbs in the sentences are singular; some of these singulars are correct, and some are wrong. Find each subject and write *sing.* or *pl.* above it. Then, if the verb is wrong, write the correct form. Remember that *you* always takes a plural verb.

1. There is only three windows on this side of the house.

2. Is you about ready to start?

3. Why wasn't you and your father there?

4. Has you been trying to sell him the old set?

5. There was a good deal of noise in the room.

6. Was you ever in Cincinnati?

7. On the corner of Elm and Chapel Streets there was formerly an insurance office.

8. The noise of the trolleys never keeps me awake.

9. One of the children is not having a good time.

10. The cause of the noises was some bits of loose glass.

11. The chair and the table is made of the same kind of wood.

12. There is going to be two competitions in the spring.

13. Perhaps you wasn't noticing what he said.

14. One of the legs has been badly scratched.

15. Where was the other women at the time?

16. One of the ladies looks like my mother.

17. There seems to be several kinds of grass here.

18. The screen door doesn't fit very well.

19. Neither one of the owners was really to blame.

20. He and his father doesn't get on well together.

21. It doesn't seem possible.

22. One of the girls doesn't know how to drive.

Compound Subjects for Lesson 35

Every verb in the sentences is singular; find each one and draw two lines under it. Carefully examine each sentence to see just what subjects there are; underline each. Then change the verb if it ought to be plural.

1. Benton and his brother has decided not to go with us.

2. Each of the valves has to be adjusted separately.

3. A straw or a slender twig is just as good.

4. He and Ethel was trying to get more advertisements.

5. The people at the hotel and the people at the boarding house doesn't have much to do with each other.

6. A rocking-chair or a hammock doesn't suit me for reading.

7. Every one of the girls is going to contribute something.

8. Neither the elephant nor the giraffe looks happy.

9. Neither the potato-vines nor the bean-vines looks wilted.

10. Robert and Duncan wants to speak with you.

11. The blue vase and the green cover doesn't harmonize.

12. The ticking of three clocks in one room doesn't put me to sleep.

13. Wasn't the net and the tape in bad condition?

14. Hasn't one of the men signaled to them?

15. Wasn't you and she invited?

16. Isn't there some scratches underneath?

17. An object or an adjective is unusual at the beginning of a sentence.

18. One of the girls doesn't want to dance.

19. It doesn't look right to me.

20. She and Harry was afraid of the expense.

21. There is a flag and a pennant on the same pole.

22. There was some collar-buttons and a bunch of keys on the dresser.

Compound Verbs for Lesson 36

Each of the first eleven sentences is made up of two statements joined by *and*. Underline each verb. Then, by crossing out a second subject, change each group into one sentence that has a compound verb.

1. Mr. Johnson and his wife were sitting on a bench under the fig-tree, and they were enjoying the shade thoroughly.

2. He listened to me without making a word of reply, and he seemed utterly ashamed of himself.

3. We stopped near the blacksmith-shop to watch a dog-fight, and of course we forgot all about the time.

4. You don't need to worry about me, and you mustn't expect a letter from me every day.

5. His time is very valuable, and it ought not to be wasted on such trivial questions.

6. Mrs. Parlin was a very sensible woman, and for the sake of peace in the family she refused to take sides.

7. A man likes to have his work appreciated, and he will not be spoiled by occasional praise.

8. I had never cared for such wide trousers, and so I told the tailor to save his cloth.

9. First pour the batter into a shallow bowl, and then you mix in a little sugar.

10. He and his cousin were milking the cows at the time, and they were having a lot of trouble with black flies.

11. Lytton was trying to shave with a dull razor, and therefore he was not in a pleasant mood.

In the first eleven sentences you could make a compound verb by merely crossing out a second subject. In some of the rest of the sentences you will have to be more ingenious.

12. Mrs. Yates had never heard of "ions." And she was not going to betray her ignorance.

13. The music was all classical. It was not enjoyed by the children.

14. The padlock was a curious affair. I could not open it with a key.

15. Mr. Colwell was very generous to his sons, and they loved him.

16. Nickel looks spick-and-span when it's new. But it will soon tarnish.

17. The poor clerk had been pestered by some unpleasant customers. Yet he remained calm and polite.

18. I enjoy coffee with my breakfast, but it is disagreeable to me at lunch.

19. The horse couldn't trot a mile in six minutes, but his leg-motion made him look fast.

20. More kettles were needed in the kitchen; so Mrs. Dobbs bought them from the peddler.

Analysis of Simple Sentences with Simple Verbs for Lesson 37

Underline the framework of each sentence—that is, subject, verb, and any object or predicate nominative. Then see where the modifiers belong, so that you can plan for a neat-looking diagram of the sentence. Write out on pad-paper the diagrams of as many of the sentences as the teacher assigns. Number each diagram plainly with the number of the sentence on this Leaf. None of the sentences on this Leaf contain compound verbs.

1. Hugh leaped over the back of the sofa and into the space between it and the walls.

2. The man with the bronze cross on his coat had dodged quickly behind the pillar.

3. My idea of serving the sandwiches with the tea and saving the cakes for supper was not popular with my hungry guests.

4. Across the door on the inside was a massive chain, with links strong enough to hold a bucking elephant.

5. One of the men, carrying the box on his shoulder, passed through the room and out on to the porch.

6. I must have spent an hour in searching for that lost fish-hook and trying to dig up another worm.

7. I shall never forget the sight of that roaring speed-boat ploughing a wide furrow of foam around the red buoy.

8. Now, after four years of high school and four years of college, he must spend three more years in a medical school and two years as interne in a hospital.

9. Wash your face with the soothing liniment, rubbing it in gently and massaging the skin for several minutes.

10. Only leaves of the highest quality, cured by experts with years of scientific training, are ever allowed in this special brand of tea.

11. The track of the salmon through the air looked like a silver arch above the water.

12. Mr. Harper entertained the company by telling of an encounter with an alligator and by imitating the war-dance of one of the jungle tribes.

13. Without waiting for my grandfather to answer he began to talk about the bees, denying their wisdom entirely.

14. A year or two ago fifty men and women belonging to a hiking club in New York took advantage of a holiday to make a three-day excursion to my village.

15. A young bull was turned loose in the square, with nothing whatever to keep him from running into the shops and restaurants.

16. Leaving the hotel, I walked up and down the main street for half an hour, thinking of my dentist's appointment.

17. Their home was on the West Side, the principal residential district, in a neighborhood full of hard-working, sensible people.

18. In addition to powdering her nose, she went on to smear red on her lips and to touch up the red on her cheeks.

ANALYSIS OF SIMPLE SENTENCES WITH COMPOUND VERBS FOR LESSON 37

Underline the framework of each sentence, and then write the diagram of it on pad-paper. Most of the sentences contain a compound verb, because these are highly important in composition.

1. I had drawn a glass of water from the faucet and was preparing to pour into it the two powders.

2. In spite of feeling embarrassed, Miss Selden sang as well as ever and pleased the audience with her flute-like notes.

3. Seldom do you find such flashing quickness of getaway in a car or feel power so smooth, soft, and without limit. (A *do* is understood before *feel;* there is a compound verb.)

4. The dragoon pulled out his huge gold watch every few seconds, looked at it solemnly, and nodded to the spectators.

5. Driving in the coolness of the approaching evening, he was chilled by the damp breeze from the sea, and began to wish for a hot dinner.

6. They decided to make a double-winged machine by using a system of trusses, and succeeded completely in their first trial.

7. The strips of cloth for the big banner were cut on the floor of the front porch and were stitched together on their mother's sewing-machine.

8. I could see his tightly clenched hands and wondered at the passion in his look and voice.

9. Wayne, pretending to be utterly indifferent, arranged for a sale of the property that afternoon, and swaggered off down the road.

10. Even a family planning a trip out of town can select bathing-suits and camping outfits by means of a catalog, and can order by telephone.

11. On reaching this point the peddler no longer saw the man on horseback, but found himself at the head of the village street, not far from the tavern.

12. The Colonel mounted, took his daughter behind him, and proceeded as quickly as possible in the direction pointed out by the old woman.

13. Arletta, nodding and smiling, watched him out of the yard, and then shut the door and turned back into the warm kitchen.

14. Half a mile from the farm-house, at the farthest edge of the wood, on the highest point of land, a great pine-tree stood, the only one in the neighborhood.

15. One day, in the summer-house, I saw the young hawk standing squarely upon his legs with his feet fully spread beneath them.

16. The Squire himself was a great reader of old legends, and often spoke with admiration of these tales of queer superstitions.

17. Mr. Abel had been one of the first men in the county to stock his farm with well-bred cattle, to build a silo, and to cool his milk properly.

18. Instead of turning in at our own lane between the tall elm-trees, we kept on down the road and slipped behind the cypress hedge.

Relative Clauses for Lesson 38

Underline each relative clause and put a check above the verb in it. (If a verb contains two or three words—like "whom I *had* never before *seen*"—put a check over each word.) Then find the subject of the verb by asking, "Who or what?" Draw a ring around the subject. In each of the first five sentences there is only one relative clause.

1. Iodine kills the germs that cause blood-poisoning.

2. A girl who can't cook ought not to be married.

3. The wire which he used for an antenna could not stand the strain.

4. Mr. Reed is a man whom everybody trusts absolutely.

5. A boy whose spending-money is limited is lucky.

In each of the next five sentences there are two relative clauses.

6. The wrench that I want hangs on the nail that is nearest the door.

7. Any pupil who cares to improve his style can get help from lessons that teach him about verbals.

8. The girl whom you were asking about is the sister of the boy whose letter I showed you last night.

9. The book which you spoke of is the very one that I needed.

10. Soon we shall cross the Queensboro Bridge, on the other side of which is the highway that leads to the south shore of Long Island.

In each of the rest of the sentences there may be three relative clauses, or there may not be any.

11. We need a clock that has a luminous dial and that we don't have to wind once a week.

12. Their only attendant was the veteran Caspar, who had been born in the family and had grown old in its service.

13. She wore several rings of great value on her fingers, and round her neck was a string of large pearls supporting a sparkling crucifix.

14. There was one thing that you said which pleased everyone who heard your speech.

15. Thornton immediately recognized her as a woman whom he had once met in Naples, whose father had known his father.

16. The mice which haunted my cabin were not the common ones which infest the village, but a wild kind that is never seen there.

17. The silver cream-pitcher once belonged to an ancestor whose name I have forgotten and in whom I have no interest.

18. The doll that I had burned up was the one that she most liked to play with.

Constructions of Relatives for Lesson 39

Underline each relative clause. Find the verb and its subject in the clause. Then above the relative pronoun write its construction, using neat abbreviations like "obj. of *for*." In each sentence there is one relative clause.

1. This would be a grand opportunity for a boy who could work fourteen hours a day.

2. He left his fortune to a nephew whom he very much disliked.

3. The bathing-suit that I used last summer is all moth-eaten.

4. The pond in which we used to swim has been filled up.

5. The chair that grandfather used to sit in has been destroyed.

6. The day that I think of most often is the day when we saw the Leaning Tower.

7. The bracelet above her elbow, which was made of hammered silver, cost only three dollars.

8. Not counting the work, all of which he did himself, Thoreau's house cost only $28.50.

9. I came to a great pool into which the river roared.

10. I will tell you all that I know about it.

11. The poor child gave a cry for help, which roused its mother to an agony of fear.

12. The eagerness with which she listened to the joke was pathetic.

13. Several small trees, one of which looked very old, grew in this sheltered corner.

14. I need a harder pencil—one that will take a fine point.

15. I have some advice to give you which may not be very pleasant.

16. We were very sorry to say good-by to the driver with whom we had spent so many glorious hours.

17. The Pullman into which the conductor put us at Council Bluffs was going to be switched off at Cheyenne.

18. A lantern that a cow kicked over started the great Chicago fire.

19. The marble step on which she stood seemed to magnify her shoes.

20. Books which have stood the test of time are called "classics."

Omitted Relatives for Lesson 39

Insert each omitted relative and explain its construction by writing neat abbreviations after it. In each of the first five sentences there is one omitted relative.

1. The "project method" was something we had never heard of before.

2. The liniment he rubbed on my ankle smarted terribly.

3. At every corner we turned there were people shouting to us.

4. All the popcorn we spoiled was thrown out for the pigeons.

5. You are welcome to all there is.

In some of the following sentences there are two omitted relatives; in some one, and in some none.

6. The leather sweater he wore had an inside pocket you couldn't see.

7. Mr. Park showed me a blue pamphlet he had just received from a friend in Oregon.

8. You need two wrenches to remove a nut as rusty as that one.

9. Did you notice the girl in the rowboat we passed just now?

10. Can't you taste the vanilla flavor there is in it?

11. The part I couldn't understand was his wanting to destroy all the letters she had written him.

12. The water we brought from the spring you recommended tasted of sulphur.

13. The walk I like best is the one Miss Pross showed us the first morning.

14. In his right hand he held a saber dented by children who had tried to cut bricks with it.

15. In his left hand was a tablecloth the children had spoiled by using it for a sail.

16. This is the painting he hopes to sell for a hundred dollars.

17. The oatmeal they serve in hospitals doesn't taste much like the cereal my mother cooks.

18. The trouble with the story you spoke about is that it hasn't the kind of hero it ought to have.

19. She liked his tall, powerful figure, his eyes with the deep twinkle in them, and the hair that fell boyishly over his forehead.

20. The blasting you heard yesterday broke up the boulder you have always had to be so careful about.

Errors with Relatives for Lesson 40

A few of the sentences do not contain any error; mark these "Correct." But in the rest of the sentences there are such errors as are described in Lesson 40. Correct these errors by changing or inserting or crossing out words.

1. On the sidewalk was a telescope through which people were paying to look through.

2. I wouldn't carry a watch that you couldn't tell the time without squinting hard.

3. Nero is one of the wisest dogs that has ever been on the ranch.

4. Some men have a college diploma that they can't even translate the Latin on it.

5. The shortstop was a new player who we had never heard of him before.

6. Mrs. Gregory always protests at anyone's reading in a dim light.

7. Mrs. Gregory was always impatient with whoever forgot to say thank you.

8. Only a mile further up the road is a silo, from the side of which an iron beam sticks out from it.

9. We have done everything that it seems possible to do.

10. Bartow is the only one of the boys that drive his own car.

11. In the sink stood a thermostat bottle that the inner cover of it was badly rusted.

12. Across the street from our fifth-story window was a house-top on which several families had stretched their clotheslines on.

13. It seems to me one of the silliest advertisements that was ever put alongside a road.

14. My favorite is the next to the youngest child, which always runs to the gate to meet her daddy.

15. She opened one of those boxes of candy that the different sorts are in little compartments on the top layer.

16. This was one of the cleverest pieces of detective work that have been performed in the last two years.

17. He plays with a racket on the handle of which two layers of tire-tape have been wrapped on it.

18. Why do you like that stationery that the wavy lines on it make you dizzy to look at?

19. At the north end of the lake is a beaver-dam through which very little water can trickle through.

20. Mr. Langley had secured from the War Department an appropriation of $51,000, with which he hoped to build a workable monoplane with it.

Parenthetical Clauses within Relative Clauses for Lesson 41

Enclose each parenthetical clause in brackets. Then find the construction of the relative pronoun and explain it briefly by writing neat abbreviations above it. In two cases the wrong form of *who* is used; correct these.

1. I caught a trout that I suppose must have weighed three pounds.

2. Here is a pocket dictionary which I hope will be of use to you.

3. I have bought a collie pup which I fear my sister will not like.

4. Here is another man who I think you will be glad to meet.

5. There is an Italian cook at the Longwood Inn who we think is very fine.

6. This breeze from the northwest is one that we believe will bring fair weather.

7. The two-dollar buckle is one that we feel we can guarantee.

8. The stenographers in the front row are the ones whom she feels she can trust.

9. The large, shiny apples are the ones which we expect will be bought first.

10. Why don't you buy a trunk that you are sure you can recognize easily in a pile of trunks?

11. She is the very woman whom I believe you ought to distrust.

12. The trick is quite harmless—one that I assure you will do you no injury.

13. Mr. Pepper bought the very chair that I had told the salesman I was going to buy.

14. Tessie is the girl whom I thought was going to win the tournament.

15. I have a brother whom I expect I shall see on the Fourth of July.

16. The man at table 23, facing us, is the one whom I suspect she is in love with.

17. Now here is a set that I promise you will give complete satisfaction.

18. Behind the book-case was a pile of dirt which I suppose had been gathering for five years.

19. It was a queer feeling to talk with the girl whom I had dreamed I was going to throw overboard.

20. She wasn't the girl whom I thought you meant.

ADJECTIVE CLAUSES NOT FORMED WITH RELATIVES FOR LESSON 42

Some of the sentences contain adjective clauses, and some do not. Find each adjective clause; underline it; write *verb* over the verb and *sub.* over the subject of each clause.

1. The recitation where we had most fun was held in the basement.

2. Miss Semple thought that there ought to be a time each week when parents and teachers could meet.

3. The night before you came was a stormy one.

4. Every year since his son died has seemed an age to the father.

5. The trouble began the very day we bought it.

6. The harsh way he laughs is disagreeable.

7. My first night at home, after sleeping so long on the ground between blankets, was restless and almost sleepless.

8. The morning after we have such a rain the walls are damp.

9. The hour while the players warm up is interesting only to a fan.

10. The minute she set eyes on me she began to cry.

11. There will be no train until half past five this afternoon.

12. The place in the paper where Dad spends most of his time is the financial pages.

13. The road all the way from Edgemere to Shelton is being torn up.

14. Every year since my fourteenth birthday I have made a visit to Elgin.

15. The period when we have algebra is only forty minutes long—from 10:40 to 11:20.

16. In the days before telephones were common, people spent a large fraction of their lives in walking to stores and houses.

17. The nearest garage where the repair could be made properly was sixty miles ahead.

18. We kept on pedaling till almost midnight.

19. It was already later than the time set by my mother.

20. The heat while you were away is nothing compared to this.

Sentence-Errors with Relative Pronouns for Lesson 43

Carefully examine each group of words and decide whether it is a proper sentence or two proper sentences. If it is, mark it "Correct." If a group contains a sentence-error, add words or make changes that will convert it into one or two sentences.

1. Which, you may be sure, is mighty appetizing on a cold day.

2. Who had never seen a game of professional baseball or any big college football game.

3. One of those happy-go-lucky fellows who make you laugh just to look at them and make you like them more and more all the time.

4. Some of those fancy matches in colored boxes, that cost three times as much as sensible matches, were lying on every table.

5. He had a face that, if I had been dying, I should have laughed at.

6. That you felt perfectly sure had not been used for weeks.

7. We felt perfectly safe in a boat that had been so carefully inspected only one week before.

8. Next evening I had a long talk with his Uncle Daniel. Who told me confidentially all about the ill health that was worrying Dunstan so much.

9. There was a good deal of fruit in the ice-box, some of it was beginning to spoil.

10. A queer feeling in my mind, which wasn't sensible, but which frightened me.

11. It was a dream that I couldn't remember clearly and can't describe at all. Just a hazy dream of a great wall of grinning faces that kept melting into each other.

12. Mr. Seacroft had a reputation for extreme modesty. Which we all knew was nothing but a special kind of pride.

13. The reception committee had put a kind of throne, covered with beautiful flowers, on the back seat, which the Colonel told them to remove.

14. A long, black shadow, slanting across the photograph from the upper left-hand corner, which must have been caused by my oar in the foreground.

15. A violin, with all its strings broken, hanging from the rafters among bunches of red peppers and some hornets' nests. A violin that his grandfather used to play at barn-dances.

16. A crippled body that kept him from enjoying life with the rest of us. That finally made him shy and morose and suspicious of people.

17. My brother took my Italian money to a bank and exchanged it for French money. Which amounted to more than five thousand francs.

18. All the people for miles around had complete faith in Dr. Ullmann, who had shown his skill in diagnosing their ailments for twenty-five years.

19. "The king is dead; long live the king." A saying which I never understood the meaning of.

20. In Dallas, for example, I knew a Lieutenant Florio, a man who had lost an arm and half a leg. Who never expressed any bitterness against his enemies in the World War.

ADVERB CLAUSES THAT MODIFY VERBS AND VERBALS FOR LESSON 44

Underline each adverb clause; draw a ring around the conjunction; draw two lines under the word that the clause modifies. In each of the first ten sentences there is one adverb clause. Beware of adverbial phrases; to call a phrase a clause is a bad error in this exercise.

1. Unless you water the ferns, they will die.

2. If that is the way you feel about it, I will refund the money.

3. After the sun goes down, it will be cooler.

4. With all this commotion in the kitchen, it looked as though supper would be late.

5. To live where the temperature is never below freezing would not be my idea of a happy home.

6. Until I saw him on the steps, I did not know he was in town.

7. Since you are the oldest, you should speak first.

8. The dealer showed me a West Indian guitar inlaid with abalone shell where the fingers rest.

9. Before he filled his pipe, he would roll the tobacco in his hands.

10. Until that afternoon in the sand-dunes, I had always wanted to take a run before I went into the water.

In one of the sentences below there is no adverb clause; in the others there are one or two or three clauses.

11. While the Indians' boats were approaching us, the officials were preparing for a reception.

12. Because I was wearing my father's watch-chain, I felt like a highly important personage.

13. As we didn't want to disappoint the youngsters, we bought the box seats, although we couldn't afford them.

14. When I first noticed her, after I came to the rail, she was standing where a shadow fell on her.

15. Because of my strong dislike of the odor at low tide, I waited till high tide before rowing across the cove to call upon her.

16. Though my feet ached with the cold, I acted as if the sleigh-ride was a heavenly experience.

17. Till the tide is high, you must remain here, so that you will not bump on any rocks.

18. If you want a thrill, you can have it by diving into the water when it is phosphorescent.

19. Before I sit down, I must say a word about the debt, because we are in danger of forgetting that.

20. As if she guessed my feelings, she stopped asking questions about my cousins.

ADVERB CLAUSES THAT MODIFY ADJECTIVES AND ADVERBS FOR LESSON 45

Underline each adverb clause that modifies an adjective or an adverb; draw a ring around the modified word. In each of the first ten sentences there is one such clause.

1. The donkey-boy had more sense than he appeared to have.

2. The librarian was as courteous as if I had been a famous professor.

3 The engine was running better than it had the day before.

4. A squirrel is not as helpless as you might think.

5. The tangle of streets north of Scollay Square was more perplexing than it looked on the map.

6. The photograph of the children in the box-elder tree was not so clear as I had hoped.

7. The forward mast seems to slant back less than the rear one does.

8. Reginald was so confused by the rules for forming possessives that he did not learn anything definite.

9. There was such a dazzling shimmer on the hot, white sand that my eyes could hardly endure it.

10. Such a gruesome picture as we saw last night is not shown there twice a year.

Be wary in the rest of the sentences. There may be two clauses or one clause or none.

11. There are fewer crooks in the world than you might suppose from reading detective stories.

12. I was as astonished as if he had slapped me in the face.

13. Tea is more stimulating to some people than coffee is, or even than alcohol is.

14. He was more attentive than he had been the previous night and talked less than he had before.

15. A splendid church like the Sacred Heart in Paris gives me less pleasure than our own little vine-covered church does.

16. It is such a relief to go out into the lobby between acts and stroll up and down a few minutes and get a breath of air from the street.

17. It was so stuffy up there in the second balcony that we were worse off than we had been before.

18. Such a race as we saw yesterday is not nearly so exciting as I had expected.

19. The hall grew as dark as if a tent had been let down over the house.

20. It is easier for him to finger a violin than it is for me to drive a nail.

Noun Clauses for Lesson 46

Underline each noun clause and above it write its construction with small, neat abbreviations. In each of the first six sentences there is one noun clause.

1. This makes me think that the clock is wrong.

2. What I don't know about making roads would fill a book.

3. I should like to know where you saw him.

4. Why he avoids me is an utter mystery.

5. The real question is who has a key to the clock.

6. How can I tell how they got in?

In the rest of the sentences you may find three noun clauses, or two, or one, or none.

7. What I want to know is how you found out.

8. I heard what I thought was the whistle of a distant engine.

9. Who could have guessed that she didn't know what a home run is?

10. The idea that the earth moves around the sun was shocking to most people in Shakespeare's day.

11. What astonished us was that he thought he was a good player.

12. The broker asked if I knew whether Mr. Damon had bought any shares.

13. Whether to go or not is a question which I must leave to you.

14. I see in the paper that no one knows who got the money.

15. Where all the money went and why nobody complained are mysteries which I can't solve.

16. Please tell me which loud-speaker seems clearer to you and whether it is worth ten dollars more than the other one.

17. It isn't easy to say whether it will rain when the wind is in the southwest.

18. She wanted to know when the next ferry would go and how long the trip across the bay was.

19. The reason that he gave was that he didn't know where Bank Street was.

20. It was taken for granted that Priscilla would know what kind of sherbet we ought to serve.

Analysis of Complex Sentences for Lesson 47

Write a diagram of each sentence. In each sentence there is at least one subordinate clause, but not more than two.

1. While we were looking at the gigantic grapevine, the nine-o'clock school-bell began ringing.

2. The chimneys that you see on London houses are full of tiles, which are called "chimney pots."

3. If you will step this way. you can see how the road crosses the face of the mountain three times.

4. Whether the dog should be allowed to come into the house was the next question for the Williams family to decide.

5. What the gardener meant by his motion was that the owner of the estate was approaching.

6. After the sun has set for us, you can still see its light reflected from the top of the peak.

7. Before you answer my question, think of the rule and see whether you can recite correctly.

8. Queen Victoria, who had not been in Wales since she was a little princess of thirteen, made her second visit there in 1889.

9. We were proud of our lawns, which were as fine and tender as velvet and which were as tough as an oriental rug.

10. We were as eager to see him as if he had been Santa Claus with a pack of toys.

11. Not until you are an old man will you realize where your mistake has been.

12. Although I had never held a wheel before, I tried to act as if I were an experienced driver.

13. There were only a few people in the town who remembered why Arnold had never married.

14. A country where twenty below zero seems a mild temperature is not the place I should choose for a home.

15. As I had been having a lot of trouble with the watch I bought in Geneva, I stepped into a Swiss jeweler's in Paris.

16. It seemed to him a dreadful thing that statesmen should keep on planning for future wars.

17. All we could see was the dingy red cupola that stuck up above the dilapidated roof.

18. Though all the rest of the piazza was empty, he took a chair next to mine, just as I expected.

19. That is the very boy who used to know the names of all the players who batted over .300.

Analysis of Complex Sentences for Lesson 47

Write a diagram of each sentence. Two of the sentences are not complex, and two contain four subordinate clauses each.

1. If you suppose that I am strict with you, you should see how Mrs. Ryder treats her servant.

2. It seemed that he had lost his way and that he wanted to know how far from home he was.

3. While Dick was telephoning for the police, I was trying to find out where the fire-extinguisher was.

4. After the bank failed, I told him frankly that I couldn't pay, since my income had stopped.

5. Surely you can see that it wouldn't be right to call until they have had time to put the house to rights.

6. Is there any reason that you know why I shouldn't pay the bill?

7. The way you talk makes more impression on people than the clothes you wear.

8. Though we hated to spend the money when we were trying to save every dollar, we decided we would buy it and tell father what we had done.

9. Mrs. Williams used to drive about the countryside in a small carriage drawn by a donkey—a little rubber-tired thing no bigger than a wheeled chair.

10. Tell whoever calls for the parcel that Mr. Bowen promised we could have the new shade this afternoon.

11. Because Bobby had complained of a queer feeling in his tummy, his mother decided to take him to Dr. Cheney and find out what the trouble was.

12. The law of 1912 made one kilowatt the highest power that could be used by amateurs, who were considered a nuisance at that time.

13. If you buy the kind I told you about, I assure you that you will like it better than what you have been using.

14. At the instant those fliers plunged to their death in the sea, the fact was known to radio operators clear across the United States.

15. Three times he had received the thanks of Parliament, not only for generalship and victories, but for his wounds and his bravery.

16. How do you know that ten years from now this piece of furniture will be worth as much as the house is worth now?

17. We thought that whenever you were ready for us you would tell us it was time to come.

18. Of course, if you must know, the reason why I don't eat lobster is a most simple one—that I don't like it.

Sentence-Errors with Subordinate Clauses for Lesson 48

Read each group of words carefully and slowly to get the meaning and structure of it. Then decide what subordinate clauses there are in it. Over the first word of each subordinate clause write *adj.* or *adv.* or *noun* to show what kind of clause it is. If there is a main clause, underline it and write "Correct" in the blank space following. If there is no main clause, supply one.

1. That he had graduated in the same class with me, though I couldn't remember him.

2. Though I couldn't recall him, I thought that perhaps I had met him at some football game.

3. Pretending that he wasn't hungry, because he didn't want his family to know how nervous he was.

4. Sitting on a bench from which I could see the expanse of the North River, where half of the American navy was anchored that morning.

5. While he was fumbling in his pockets, the chauffeur, who had pretended that he was examining a scratch on the door-handle, suddenly struck him under the jaw.

6. Three years before, when the studios thought that they needed trained writers, Mr. Madden had been one of the authors who went to live in Hollywood.

7. When they heard that the queen was coming, many simple country people who had an idea that she was a tall goddess wearing a gold crown.

8. Which I could never get the hang of, because all the rowing I had done had been with oars that were fastened to the pins.

9. At dawn, when the dew was on the grass, since you couldn't cut it delicately enough when it was dry.

10. A man that never listened when you were explaining anything to him, but was thinking only of what he was going to say in reply.

11. Having had a hard time when he was a boy and knowing how difficult it is to get a job if you have had no experience.

12. In a school like ours, where there are only two hundred students, and one fellow, if he is bright, may be elected to several offices.

13. If all states would pass laws like the Kansas Billboard Act, our highways would be worth billions more to us than they are today.

14. Fishing boats and small steamers and here and there a sailing-vessel, moving over the breezy, sunny ocean on their various missions.

15. Though at first he was frightened at the thought of losing the friend on whom he had relied so completely.

16. While he may be a good fielder and may have a good batting average, his base-running is so slow that the coach may not want him.

17. Where the propeller-shaft came through the block that formed the end of the keel, there was a nut that had been loosened by the heavy strain.

18. All through the night, while passengers snooze comfortably in their steam-heated berths, the brakeman is at work, sometimes watching from the platform, sometimes standing at the rear of the train in the cold wind.

Independent Clauses for Lesson 49

Form each group of sentences into one proper compound sentence by combining the clauses properly. Use conjunctions or semicolons, as you think best. Substitute a small letter for the capital that begins the second or third clause.

1. I'm going to be severe with you. You must be in before nine o'clock hereafter.

2. The watermelon may be ripe. It doesn't taste ripe to me.

3. At last everything was set. In the tenseness with which all dangerous films are shot Dan called, "Camera!"

4. We postponed our sail till the next morning. We had faith in the captain's knowledge of the weather.

5. Not a star was in sight when we set out. However, there was some electric light reflected from the clouds.

6. Well, one day I went to an auction to buy some chairs. Just for the fun of it I bid fifty cents for an old scythe.

7. Yes, I sometimes play for small stakes at the club. Still I think gambling is wrong.

8. I'm sure you won't like a club that is "lofted" so much. And you won't care for such a heavy one. (Try "nor will you" instead of "and you won't.")

9. Mrs. Murray, who had never seen a spark plug, and Miss Gould, whose fingers had never been soiled with a drop of grease, were helpless when the car stopped. And Mr. Murray, the dainty pianist, was no more of a mechanic than the ladies. (Why would a semicolon be useful with the conjunction in the compound sentence that you make?)

10. Florence examined my hand silently for a minute. Then she began to tell my fortune. But she spoke hesitatingly.

11. A boat stopped in the creek. A woman got out and came up the path. And we saw you when you were speaking with her.

12. Miss Maxwell didn't know I had come in. Finally I coughed to attract her attention.

13. There are hundreds of flavors of coffee beans. Yet no flavor pleases everybody. It may be too pungent or too acid or too neutral.

14. The only answer I made was to move his desk a few inches. There was a mass of dirt under it, and Mr. Benner was speechless.

15. The air seemed muggy to Dick. The day had not been unusually warm. And yet he felt hot and sweaty.

16. The lantern on the pole could be seen no longer. Now I knew I was lost. Or, at least, I knew I was going to be lost soon.

17. A revolting crime was committed in an Eastern city. The criminal was arrested promptly. But he could not be convicted.

18. Ned had an instinct for doing the right thing. Somehow he could judge just what would please people.

Ellipses That Must Be Written As Sentences for Lesson 50

The groups of words contain ellipses that are equal to independent statements and that ought to be punctuated with a semicolon or a period. Insert the necessary punctuation and capital letters. An exclamation mark would be useful in a number of the sentences.

1. All right we're willing to go.

2. Steady now don't get excited and pull jerkily.

3. No wonder look at your speedometer.

4. Excellent idea we were stupid not to think of it.

5. Hurrah for you that's just what we needed.

6. No matter better luck next time.

7. A thunderstorm in February such a thing was never heard of.

8. Not so fast there's plenty of time.

9. Much obliged you've saved me a lot of trouble.

10 Not at all it was no trouble whatever.

11. No trouble at all glad to help you out.

12. None of your business don't bother me with such questions.

13. Nothing rattling in the brakes maybe your spare tire has worked loose.

14. In vain the johnny-cake was as soggy as ever.

15. Good-by come again.

16. The very thing I was looking for thank you ever so much.

17. Sorry to be late we were held up a quarter of an hour at the bridge.

18. Not that it makes any difference to us we get no profit either way.

19. What a strange way to act do you think I offended him?

20. No, not in our town we haven't any golf club or swell hotel.

21. Nonsense my watch couldn't have gained twenty minutes in one night.

22. Yes, surely help yourself to all you can use.

Combining Independent Statements for Lesson 51

Each group contains two independent statements. Combine them into a simple or a complex sentence.

1. We had carefully fumigated all the closets; so we were astonished to see moths still flying about.

2. Ben was a little weak from excitement; so he ordered nothing but a glass of milk and a doughnut.

3. He had stopped at the door of his room. Now he was saying something to Dilley.

4. I had to quit playing chess; it took too much of my time and kept me up late.

5. On the wall you see two charts; one shows the temperature for May of last year.

6. There was an open shed back of the house. Here Mrs. Weems did the washing on hot days.

7. Mr. Graves was angry. He thought he was being accused of dishonesty. (Try "Thinking he was.")

8. She didn't notice how narrow the step was; so she slipped and twisted her ankle.

9. I didn't suppose black letters on a green background would look pretty; however the effect was charming.

10. The ties were thirty inches long; nevertheless they were too short to make the kind of bow I like.

11. The boy had told us that the snow cross on the mountain would be in sight very soon; so we kept a careful lookout every second.

12. The teller examined the bill carefully; then he put it back in the till as if he knew it was good.

13. It isn't really expensive; it will last longer than the cheap one.

14. Of course the tides at Digby are very high, but they are not so high as at Truro.

15. I was curious about the writing-table. It was inlaid with a green stone of a dull tone.

16. The light from the fire shone in the top of the council tent; the slender poles that supported the hides came together there.

17. The accident was not my fault in any way; however, I decided to take the blame for it.

18. Miss Kimball looked at me over the tops of her spectacles, and she seemed to be much amused.

19. A dentist protects your health. He warns you of coming trouble.

20. Sylvia could see the white sails of ships out at sea, and the clouds were beginning to fade away. (Make *clouds* a second object of *could see*.)

Combining Independent Statements for Lesson 51

Each group contains two, three, or four independent statements. Combine them into one simple or complex sentence.

1. The sun shone brightly on the polished armor of the knights. They were at the other end of the field. They were arranging rules for the contest.

2. The doctor dropped me at the gate. He thought I'd better walk up the drive. I could show the family I was not hurt.

3. Summer comes late in North Dakota; so the weather in April is more like winter than spring.

4. Ken gave a hearty rap on the door. He waited half a minute; then he rapped again.

5. I know that you meant to help me, and I know that you sacrificed for me, but how does that excuse you for making a beggar of me? (Try "Even if" in place of "I know.")

6. The odors of the kitchen had begun to make me hungrier than ever, and I hoped she wasn't going to refuse my plea for food.

7. All the men were running to the trolley-cars, and they carried tin dinner-pails, and they wore thick shoes, and the shoes were stained with tar.

8. The old truckman met me. He had promised to meet me. He was making his daily trip to pick up junk at the dumping-ground.

9. The pine tree was scraggly; it looked as if it had had a hard fight to live; but it made a beautiful picture.

10. Palm-leaf fans used to be very popular. All sorts of fans used to be popular. But nowadays they seem to be out of style.

11. I saw the night clerk. He was leaving for home. I explained violently to him. I had to have my suit of clothes back at once.

12. The major was always sneering. He always had a dirty look in his eyes. Lieutenant Bundy's knees were trembling.

13. Presently he leaned down. He reached for the vacuum bottle. This was under the seat.

14. There are seven factories in the city. They make sandwiches for soda-fountains. The fountains use 250,000 sandwiches every day. (Try a dash before *250,000,* omitting four unnecessary words.)

15. I saw her at one of the class receptions. These were held in North Hall. They always began with a concert.

16. She looked up at me. She smiled, and she asked me what I wanted.

17. Now the horses were on the home stretch. They were coming at top speed. So the race would be over in twenty seconds.

Test of Mastery of Lessons 1-4

Number your answers to correspond to the numbers of the sentences. This direction is understood for all the Tests of Mastery.

I. Write a list of all the nouns in the sentences below.
II. Write a list of all the pronouns.
III. Write a list of all the descriptive adjectives.
IV. Write a list of all the verbs, and in front of each verb put its subject.

1. Some of us could not find the exit.
2. A large bed of gorgeous tulips is near the end of the little park.
3. The longest one was stuck in the neck of a huge green bottle.
4. The tall man in the leather chair leaned forward to get a better view.
5. They were standing in the rain.
6. I have often wondered about him.

Nouns	Pronouns	Adjectives	Verbs and Subjects

Test of Mastery of Lessons 5-8

I. Write a list of all the verbs and their subjects in the sentences below.

II. Write a list of all the adverbs that modify verbs.

III. Write a list of all the prepositions.

IV. Write a list of all the conjunctions, and say whether each is co-ordinating or subordinating.

1. Often the trucks would shake the house fearfully.

2. We could see him through the smoke when we looked up to the top of the tower.

3. Raymond and Harlan would have complained less about their hard luck after they had seen some miserable homes in tenement-houses.

4. You may sit down now, and Miss Lyons will call you up soon.

5. Sometimes the pigeons acted as if they would never be frightened by anything, but at other times they were very shy.

Verbs and Subjects	Adverbs	Prepositions	Conjunctions

Test of Mastery of Lessons 9-12

I. Make a list of all the verbs and their subjects in the sentences below, and say whether each is active, passive, or intransitive.
II. Make a list of the predicate nouns and predicate adjectives.
III. Make a list of the objects of verbs.

1. On the yellow table stood a vase full of yellow roses.
2. Tomatoes were once called "love apples."
3. Somebody in the next room was making a fearful racket.
4. The next morning Rover seemed quite unhappy.
5. Mr. Fenn would have been a better mayor.
6. Along the bottom of the baseboard ran a thin strip of molding.
7. Why do you stare at me so?
8. Under the stone wall was the home of a family of field mice.
9. Will your wages be any bigger in the new place?
10. Fifty dollars would have been too big a price for it.

Verbs and Subjects	Predicate Nouns and Adjectives	Objects

Test of Mastery of Lessons 13-16

I. Make a list of nouns that come after verbs in the sentences below. After each noun explain its construction.

II. Make a list of the nouns of address or exclamation.

III. Make a list of the appositives and say what word each is in apposition with.

1. He called me a lazy loafer.
2. Did you ever run a mile without stopping?
3. I will give Watkins some of it.
4. Mercy! I have been awarded second prize.
5. There they all stood—the two parents and the four grandparents and the six great-grandparents.
6. The oldest inhabitant, a queer, half-witted hermit, had never attended a town-meeting.
7. You will be told about the signals, Maurice, as soon as Mr. Langton has time.
8. I wish this had been handed in an hour sooner; then it could have been given a passing mark.
9. Thank you ever so much, Ray; I call this the best present I ever received.

Nouns after Verbs	Nouns of Address or Exclamation	Appositives

Test of Mastery of Lessons 17-20

I. Make a list of the antecedents of pronouns.
II. Explain the expletive and the impersonal uses of *it*.
III. Explain each sentence-error that is made by a pronoun.

1. The note was skilfully hidden, but the detective found it.
2. It was in the hollow leg of a morris chair, it had been there for years.
3. Ask the man for his time-table, he will be glad to lend it.
4. Wasn't it sad that it rained on my birthday?
5. The students felt sure that their request would be granted, they knew it was reasonable.
6. It isn't necessary to sign your name she never looks at the cards.
7. I told you it was going to snow.
8. Here is a sled from Uncle Bob I thought he would send it.

Antecedents	Expletive and Impersonal *It*	Sentence-Errors

Test of Mastery of Lessons 21-24

I. Make a list of all the adjectives, and say what word each one modifies.
II. Make a list of all the adverbs, and say what word each one modifies.
III. Explain each sentence-error that is made by an adverb.

1. The water looked pure, still we weren't sure about it.
2. A very small hole is big enough for a mouse to crawl through.
3. The horn sounded wonderfully loud in the fog, however, it couldn't be heard three miles away.
4. I began rather gradually then to increase my speed.
5. Somewhat later I felt chilly then suddenly I was hot again.
6. Each book had the same mark on it.
7. Some adjectives are harder than others in a long set of miscellaneous sentences.
8. It never tastes good to me nevertheless it smells sweet.

Adjectives and Words They Modify	Adverbs and Words They Modify	Sentence-Errors

Test of Mastery of Lessons 25-27

I. Write a list of all the prepositional phrases, and say what each modifies.
II. Explain each sentence-error that is caused by a prepositional phrase.

1. That was the first time in my life I had ever paid for butter in a restaurant.
2. No one likes it in fact we all despise it.
3. Like a shot he ran for the extinguisher and turned it on the blaze.
4. With these few words of farewell he bowed to us and walked off the stage.
5. There must be some cream left at any rate there was some in the pantry only half an hour ago.
6. What were you asking for?
7. All but Gordon and me voted for the motion.
8. By the end of February a third of the class was out of school shortly after that school was closed.

Prepositional Phrases and Words They Modify	Sentence-Errors

Test of Mastery of Lessons 28-30

I. Write a list of all the participles; say what each one modifies.
II. Write a list of the participles that help to form nominative absolutes.
III. Explain any sentence-errors that are caused by participles.

1. Wishing to know what the frozen pudding tasted like, she ordered a plate of it.

2. Here is a letter written by President Polk, asking his secretary to send some medicine.

3. Never having seen him before, I couldn't imagine why he was bowing to me.

4. The whole stock of goods having been damaged by the fire, it was auctioned off for what it would bring.

5. No one was in sight. All the people in the office having rushed down the corridor to see the accident.

6. I was suspicious of the stone. Having been cheated several times before in these dowdy shops, I knew that I must be wary.

7. Amazed by such a statement, Mr. Bridges asked me to examine the broken plate more carefully.

8. Behind the throne was a screen made of solid ebony, richly carved, and inlaid with a fine quality of jade.

9. No telegram having come, I was in doubt what to do, not knowing where to address Mr. Slade for information.

Participles and Words They Modify	Participles That Form Nominative Absolutes	Sentence-Errors

Test of Mastery of Lessons 31-33

I. Give the construction of each gerund.
II. Give the construction of each infinitive.
III. Explain each sentence-error that is caused by a verbal.

1. It wasn't fair to make fun of me in such a way. To tell me that I looked as pretty as a cubist picture.
2. It doesn't seem right to assign thirty problems for one lesson.
3. The only way to keep a garden free of weeds is to hoe it continually.
4. To enter his own house by breaking a window was humiliating.
5. Asking me to run your lawn-mower is like telling a grocer to give you some canned goods.
6. Then we had to run. To stay any longer would have been suicide.
7. I hesitate to guess at his reasons for grading you so low.
8. I questioned her to find out why she was so eager to sell the watch. To part with such a gift seemed heartless.

Construction of Gerunds	Construction of Infinitives	Sentence-Errors

Test of Mastery of Lessons 34-37

I. Make a list of the subjects and verbs.
II. Explain any mistakes in agreement of subjects and verbs.
III. Analyze sentences 8 and 9 on a separate sheet of paper.

1. There was much shouting at the umpire.
2. One of the bulbs were broken.
3. Laurence and I never was friendly with each other after that.
4. Neither the opal nor the tourmaline are really a precious stone.
5. Each member of the committee have examined the record, have formed their own opinion, and have voted in favor of Grigsby.
6. Were you expecting a call?
7. A number of the spectators were thoroughly disgusted.
8. Miss Coleman and I were invited and were planning to go, but at the last minute were unable to go.
9. A cinder or a small piece of sand has blown into my eye.
10. The reason for these frequent misspellings in your themes are your carelessness and your lack of pride in good work.

Subjects and Verbs	Mistakes in Agreement

Test of Mastery of Lessons 38-43

I. Make a list of the adjective clauses, and say what each clause modifies.
II. Give the construction of each relative pronoun, and explain any errors in the use of them.

1. The clerk called to the boy at the end of the line, who was half asleep.
2. I pity the people in Russia which have to leave their farms and go to work in factories.
3. It was one of the hardest problems that has ever been put on a freshman examination paper.
4. The job of "book inspector" was given to the student whom the principal thought had been most neat and law-abiding.
5. Mr. Billings gave a loud, long laugh at my answer. Which made me suppose I had blundered dreadfully.
6. A special-delivery letter can usually be signed for by whoever receives it at the door of a house.
7. Now here is a joke that is probably very funny, but that I can't see what it means at all.
8. There was one present, the least expensive one, by which Mrs. Harter was very much surprised and delighted with.

Adjective Clauses and Words They Modify	Construction of Relative Pronouns and Errors

Test of Mastery of Lessons 44-46

I. Make a list of the adverb clauses, and say what word each one modifies.
II. Make a list of the noun clauses and give the construction of each.

1. You needn't object to what he has said.
2. I told you you would flunk.
3. There is one fact that you seem to have overlooked.
4. Unless you are more stupid than I think you are, you will easily learn how our simple accounts are kept.
5. By looking where nobody else thought of looking Elbert found where the best mushrooms grew.
6. George said that everybody was talking about my engagement, which I supposed was a profound secret.
7. The idea that the weather changes with the moon is just as wrong as any superstition of the Dark Ages ever was.

Adverb Clauses and Words They Modify	Noun Clauses and Constructions

Test of Mastery of Lessons 47 and 48

I. Correct any sentence-errors.
II. After you have made the necessary corrections, analyze all the sentences on a separate sheet of paper.

1. I always feel very unhappy on the day after Christmas. When my stomach has been upset by so much candy and I realize that school will begin again in a week.

2. Vernie was a young man who never seemed to be thinking about anything, but who really did a heap of thinking before he decided on what course he would take.

3. Steven said that the doctor had called while I was away and had asked how my health was.

4. Of course we knew perfectly well that the failure was our own fault. That all the tickets could have been sold easily if we had planned our selling campaign properly.

5. The reports that came in next morning indicated that there was going to be trouble.

6. When Claude needed money so badly, he took three ten-dollar bills from his father's desk. That was not really stealing, because he expected to return the bills in a few days.

Test of Mastery of Lessons 49-51

There are ten groups of words in this test, all printed alike, without any punctuation. Five of the groups ought to be printed as a pair of sentences, because subjects or verbs are omitted, as explained in Lesson 50. The other five groups ought to be combined into one complex sentence. Make the proper changes.

1. All right I'll go down first

2. Not at all my friend you are not in the least to blame

3. She returned home about five o'clock no word had come from Nora

4. Examine the finger-prints see if you think they were made by the same person

5. I have a quite different idea I want to propose it to you

6. Not up yet how much longer are you going to stay in bed

7. I had no idea that you would take me seriously that you would be offended at what I said

8. Here is a less expensive strand of beads I think it looks just as pretty

9. Why not what's the difference

10. No apologies necessary I should have done the same if I had been in your place

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